

Break

Awkward customers

The Commission for Racial Equality, currently under somewhat haphazard fire from the House of Commons Home Affairs Committee, has just appointed as its principal officer, a man who is more than used to the firing line.

Gerry German took up his post last month, and he sees his brief as two-pronged: to look for good practice in race relations and promote it, and to look at abrasive areas, and make people amenable to doing things in a more beneficial way.

German freely admits that he has usually been in the thick of any abrasive situations he has been concerned with in the past. "I made the front page of *The TES* two weeks running". But he points out with some reason that the lessons he has gathered from them have been very valuable.

As a London teacher some years back, Gerry German was one of the active Rank and File members who was a constant thorn in the side of the NUT leaders. "I wanted maximum consultation and accountability," he says now, "and I still do. I'm anxious that everyone should be drawn into good race relations at all levels and I want them to ask awkward questions. I should be good at identifying the questions."

In 1975 he hit the headlines, when he was dismissed from his post as head of the Alun Comprehensive School in Mold, North Wales, after a prolonged difference of opinion with the governors. Among other things, the governors claimed that he had said that he was "not interested in the 'creamies' (the academically bright pupils)" and that "he showed a vindictive attitude to those children who opted out of learning Welsh".

However, such obviously fraught relationships with school governors in Wales are now well in the past. And, on the poacher-turned-gamekeeper principle, he should know how to deal with awkward customers.

In any case, he has for a long time been interested in the race relations field, and taught in the West Indies as well as London before going to North Wales. After the abrupt departure from Mold, he and his Jamaican wife travelled to Nigeria, where he worked for two years in a senior education post. Since their return to this country in 1980, he has been what he calls a "provincial correspondent" for STOPP until the ideal job turned up this autumn.

He says that all the discussions he has been having with various groups since he took over the job have kept coming back to the problem of racism, which he believes is a term that has to be used, although it alienates a lot of people. "Only a small minority networks of practitioners - children, nursery teachers on diploma courses, playgroup people and so on."

"A lot of people seem pleased that at last there's a bridge between the research side and practice," she says. "And although some of the research workers are now involved in other projects, quite a few would like to get more feedback, but don't know where to start."

So far, some interesting possibilities have opened up. Joan Hughes would like to make training materials on language development, which her team have put together for nursery nurses, available for people on the voluntary side, like minders and playgroup workers.

Now she's in Nottingham, based in John and Elizabeth Newson's Child Development Unit, and building links between researchers and various

the national service lobby, announced in a press release that the scheme under which they already give some of the young employed in six months of community service away from home had been judged "the best education and training scheme for young people in the country".

The statement, as typed, had gone on to say that service away from home - which is the nearest thing yet to the kind of national service being advocated - was the winner of the Royal Society of Arts "Education for Capability" award and to invite the press to a House of Commons reception to mark this triumph.

This week it looked as though their critics, who include Shadow Education Secretary Neil Kinnock, had been proved wrong. Community Service Volunteers, the agency which is mainly responsible for setting up

If you were in any doubt that a buyer's market exists now when it comes to teaching jobs, the quotation which follows should settle the matter.

It is an (unexpurgated) extract from a letter passed on to us by a stunned and shocked young teacher, newly qualified, who received it in response to an application for a teaching post in the private sector.

A preliminary letter is sent to those applicants who we feel might possibly fulfill our requirements.

The following points should be noted:

1. The school day is substantially longer than in state schools (nine till six);

2. Teachers are required to conform with the school's standards of discipline, which are ultra-traditional;

3. Teachers are required to conform with the school's educational policy, which is also ultra-traditional;

4. A far higher commitment is insisted upon, to the pupils, to the school, and to extra-curricular activities;

5. The work of teachers is subject to direction from the school authorities, and to supervision;

6. Teachers are initially employed on a one year contract: those who are less than satisfactory are not re-employed;

7. Salaries are similar to Burnham, but not directly related, and the school has its own criteria about increments;

8. Stringent contractual conditions are laid upon teaching staff.

For those who are prepared to teach in a traditional way, forget to most of what training colleges have told them, and carry out of the policy and instructions of the school authorities, posts at this school can be immensely rewarding, and can offer good long-term prospects. The reason that this initial contact is 'tough' is that in the past we have

found many teachers are (bluntly) insubordinate, uncommitted and lazy, quick to complain - and to take advantage.

Could this be the shape of things to come?

Aristides

Next week

Edward Blighen untangles the message from the sociology of a new book, *Hooligans or Rebels?*, and if it is the first-hand accounts of working-class childhood between 1889 and 1939. ■ Hard Copper by James Watson. ■ Neil Philip on the history of Father Christmas, and books. ■ Christmas quiz: test your total TES recall for the past year. ■ Christmas crossword.

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Personal column

Mary Warnock To be continued

Christmas greetings and congratulations, first, to David Ward, the Down's Syndrome member of an adult training centre, fighting for recognition of such centres as places of education containing students, not places of work with trainees (*TES* December 4).

Every separate ATC will have to fight this battle. But the time has come when, gradually, things may begin to change. It is, after all, only 10 years since those with the most severe intellectual handicaps were first deemed fit to be educated, those people that is, who need education most. Children who at five would not, before, have had education at all will soon be emerging from school into adult training centres, if they are lucky enough to get a place.

This is the generation which must not be allowed to slip back. It is consistent and proper that, in the end, training centres should come under the wing of local education authorities; and widespread unemployment has inadvertently helped here. For there is acknowledged, now, to be a general need for continuing education, whether or not it leads to employment, simply to improve people's lives and increase their pleasure.

There can be absolutely no valid reason, therefore, to refuse to recognize this need in the case of the training centre students. But no arguments from outside could possibly be as persuasive as arguments put forward by members of centres themselves, and it is to be hoped that others will be found to support David Ward's proposals.

My own continuing education this week had taken the form of reading the catalogue of Social Science Research Council funded research, which the SSRC publishes and sells for £5. From this admirable book you can find out not only the title of the supported projects, and their authors, but where they are being researched, and at what cost to the council.

The projects are arranged geographically, in alphabetical order, starting with Aston University and ending with York. The result is that there is a random conjunction of subjects, linked to each other only by the place where they are being studied. Thus on one page you can read about a research project on "Health and the Quality of Life", followed by one on "The British view of the origins of the Cold War 1947-48", and something about "The Impact of Changes in Licensing Regulations and Procedures on Bus Services in Nottingham".

Two other separate departments have projects about the fundamental nature of error... how people come to make mistakes, particularly in speech, and whether there is something common to all mistakes. There is no need to expatiate the benefits of this research if it should come to fruition. For presumably if we knew for certain what a mistake was, we would automatically know how to recognize it, and if we could avoid it, then surely, we could avoid it. This hope must, I feel, have been in the minds of those geographically dispersed researchers.

It would be lovely to have a set of rules here. Should we start "many thing happened to me today", or "A word in your ear"? Should we discard a topic by "that reminds me, I have a train to catch", or "That's quite enough about that", or simply "shut up". Family life, to say nothing of life in the classroom or staff room would be much improved if certain agreed formulae could be worked out, and generally accepted.

The other, even more ambitious and potentially useful research was concerned not with telephone conversations, but with the spontaneous conversational speech of "ordinary, non-academic speakers". The question to be answered was "how good are our established maintain and discard a topic, and how this organization is marked linguistically".

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Children detained and told to carry identity cards as crisis worsens

Schools closed but teachers stay at posts in Poland

by a special correspondent

Poland has been working in Poland when martial law was declared and managed to get out of the country. *Hilary Wile* writes.

All nine were teaching English at universities, teacher training colleges and other institutes of higher education, in places outside Warsaw.

One lecturer and her father got seats on one of the few planes to leave Poland when the airports reopened.

Another woman, working in Cracow, took a train to Vienna, and a man and his wife took a train from Poznan to Berlin.

In London there has been little news of the other six teachers. One man has returned to his post in Gdansk, from Warsaw, while others, who have Polish wives, are thought unlikely to want to leave.

A spokesman for the British Council in London said there was no concern for their safety. "There is no suggestion that anything untoward is happening to foreigners, as long as they do not man barricades or join in demonstrations."

However, the British Council was this week shielding the three returned lecturers from press enquiries because of "the sensitivity of the situation" and "the need to bear in mind those people still in Poland."

The latest word from Warsaw was that the five-man British Council office is still open, although all academic and cultural life has ground to a halt.

Mr Chris Mosey, *the TES's* correspondent in Sweden, who last week got into Poland by taking the ferry from Ystad to Swinoujście, heard first-hand accounts of how a demonstration at Warsaw University, on the Tuesday after martial law was imposed, was broken up by police and militiamen clubbing students to the ground.

Three special concentration camps had been set up to cope with the country's tens of thousands of detainees, he said.

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Rector urged to resign by councillor

by Charlotte Barry

Dr Colin Adamson, rector of the Polytechnic of Central London, was urged to resign at a meeting with senior Inner London Education Authority councillors last week.

Dr Adamson, accompanied by Mr F. Walter Oakley, chairman of the polytechnic's court, had met Mr Neil Fletcher, chairman of the ILEA's further and higher education sub-committee, to discuss PCL's £2m deficit.

He was told at the meeting that it would be in the best interests of the polytechnic if he were to resign or to retire early.

The two sides met to thrash out ways of solving the polytechnic's cash crisis and discuss the preliminary findings of a team of auditors sent in to examine the polytechnic's books six weeks ago.

During the two-hour meeting at County Hall, Mr Fletcher emphasized that unless the governing body made changes in the top management the authority would refuse to help clear its deficit. He added that Mr Adamson's recovery plan was unacceptable as it did not provide the governing body with sufficient information.

The audit team's preliminary report is understood to throw doubt on the rector's accountability to the governing body. It appears no formal report on the polytechnic's financial affairs was put to the governors after the rector informed them in April that a cash crisis was looming until the ILEA intervened in November.

The auditors are also concerned at £64,000 overspending on library rehabilitation (which the governors were never asked to approve, and apparent overspending on part-time teaching.

(*THE*)

He hoped, however, that teachers would be restrained in their smoking and "not do it too much in front of young children."

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1% cut is sought in education

by Sarah Bayliss and Biddy Passmore

Total spending on education should be 1 per cent lower in real terms next year.

Within the total budgets, however, higher education and the school meals service have been singled out for much sharper cuts, with school meals spending planned to fall by 15 per cent to £125m.

Local authority spending on education which accounts for £9.2 billion out of the £12.2 billion budget for education and science, is intended to escape more lightly than other local government services.

Overall, the Government is demanding that local councils set their total spending at £18 billion in 1992-93, which represents a cut of 4 per cent in real terms.

Cleveland, Manchester, Newcastle, Sheffield and Liverpool, are the hardest hit education authorities - all facing a 7 per cent cut.

Teacher numbers are now expected to fall by 13,000 rather than the 18,000 originally planned, to a total of 405,000. The Government hopes that most of these teachers - perhaps about 10,000 - will be shed through premature retirement schemes and that only about 3,000 will have to be made redundant.

Local authorities' success in keeping to the Government's plans will hinge on their ability to keep to 4 per cent pay rises and 9 per cent price rises.

If councils manage to keep within those limits, and to meet the target cuts on school meals and teacher numbers, they should be able to protect the schools service and expand non-advanced further education, Sir Keith Joseph, the Education Secretary, said this week.

The universities are to get a £50m injection of extra funds next year to help them with the costs of redundancies.

Ministers have decided against any relaxation of the three-year time period allowed for the cuts because they fear institutions would simply postpone hard decisions.

Next year's recurrent grant to the universities - excluding the extra £50m - will be £1,137m. The "pool" for advanced further education will be £539m, a figure which assumes a reduction of some 2,000 full-time lecturers in polytechnics and colleges.

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A horse, a horse - my kingdom for a horse

"Well, Secretary of State, the view in the Department is that you would be wise to resist Number Ten's request for a definition of 'a school of proven worth' on one side of a post-card."

"What was that you said about a horse, Fortescue?"

"Sir James says there are some things you can recognize more easily than you can define... like an elephant..."

"Made of mahogany, you say? And moving on rollers?"

"Better to leave it vague like the definition of the money supply... You could say that you will recognize proven worth well enough when you see it and when you get enough letters from Tory back-benchers."

"I wonder who on earth could have sent it?"

"Then, about those additional cuts you want to give the Prime Minister for Christmas..."

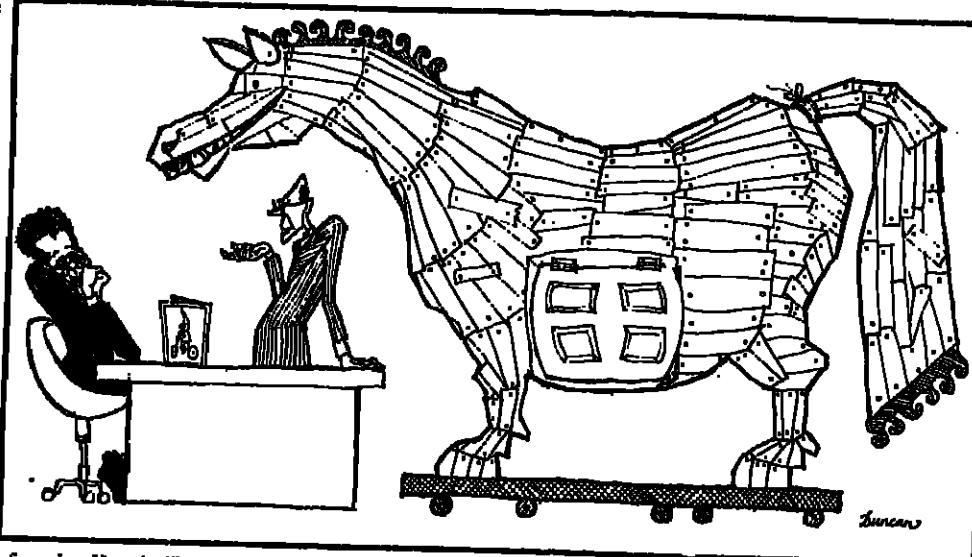
"Did you say this card was pinned to the front of the side table?"

"The Parliamentary Under-Secretary of State suggests you should disband the Burnham Committee..."

"It says... Happy Christmas from Norman Tebbit... What a gracious fellow he is..."

"Dr Boyson says there are a lot of trade unionists on it..."

"It goes on: 'This is what YOP can do: wait



for the Youth Training Scheme."

"Perhaps you could just forget to reappoint a chairman. Or let the Chairman of Burnham take over the Schools Council..."

"Isn't his pride in their achievement touching? I take my hat off to him."

"But you're going to cut the School Council, anyway. (I don't think it's your hat he's after.)"

"It's all very difficult. We spend £9 billion on education."

"But every time I want to shut down a few universities there's uproar. My colleagues in the Cabinet won't even allow me to make students destitute. (And you're quite wrong about Mr Tebbit. I can't think why everyone is suspicious of him - even those who have never bought second-hand goods from him.)"

"You could always cut the staff, Mr. D. the Roman style. Line everyone up in Park and eliminate every tenth person... (By the way, I have just the suspicion that horse of yours is pyrrhosea...)"

"I like the staff cut idea, Fortescue. It be a fine, austere, startlingly unjust, puss should be invited to set an example would go myself if I didn't feel my soldier on... (Bad teeth? You'll be the stable boy was a Greek, next. Your is you've no faith in human nature...)"

"No, sir. I am told he's just slipped round the chemist's to get an aspirin... Puss Boot's, in fact..."

"Ho, Ho, Fortescue. You've been saving up. Very droll. Now - help me. Let's put a handsome piece of monumental statuary by the window..."

"Did you know there's a large trap door the side, just below the sixth rib?"

"Really, Fortescue. How useful. Not pretty horse; a useful horse to put in... The MSC must have worked like jans to get it ready in time."

"Quite so, Secretary of State. Happy Christmas."

Letters

How Wales sets 16-plus pace for England

Sir, - It is appropriate that Reynolds and Murgatroyd's highly critical article appears in the same issue of *The TES* (December 4) as letters deploring some of the proposed core curricula for 16-plus and Professor Skilbeck's overview in his article.

I am sure that many head teachers in Wales will react, with varying degrees of justification, against many of the criticisms levelled by Reynolds and Murgatroyd.

It is odd, indeed, that in spite of writing at great length, the authors have failed to record the current concern within the teaching profession in Wales about these problems, and also they appear to be quite unaware that we are well on the way towards a possible solution which English schools are going to be only too happy to copy in the next decade.

Pupils respond if they feel they are valued; a classic yardstick of value has been our examination system. So long as it was for the top 20 per cent then we survived. When CSE was set up it was agreed that the cut off should be the 60 per cent level so that even grade 5 represented a consistent level of academic ability.

The Welsh Board has adhered to this throughout and also set strictly controlled standards for Mode 3 grades. The English CSE Boards were not of this mind and a great many excellent courses could earn CSE 5 for a very modest level of achievement and most schools in England could motivate and encourage by offering "examination" prospects to every pupil.

The schools poured resources into the development of these courses and teachers and pupils thrive accordingly.

Now we are starting a different ball game! GCSE is to be established for the top 60 per cent and core curricula at 16-plus are appearing in a future of concern that in no way do these courses relate to the needs of average and below average pupils.

Mode 3 will either not be suitable for these pupils or else, once again, the lower grades will cease to correlate with those gained at Mode 1.

The Schools Council, to its credit, has recognized that education for tomorrow is not about narrow subject areas, but qualities and skills (many of them cross-curricular).

There is concern from employers that bare letter or number exam grades are inadequate for their purposes and higher education is primarily concerned about a "balanced" education to 16-plus (the "university grade" philosophy).

The solution is, of course, the 16-plus pupil profile for the full ability range, for all pupils and reflecting the whole person. Considerable progress is being made with trial schemes, under the auspices of the Schools Council Committee for Wales and WJEC. Individual schools and groups of schools are also developing pupil profiles in many parts of Wales, and in particular, in Gwent and Clwyd. In some cases giving 16-plus pupils their profile and in these schools there is already clear evidence that, because all pupils are evaluated and receive a worthwhile document, motivation, behaviour and attendance are improving to levels that English schools would envy.

Research over the last three and a half years by Professor Davis and his team at Cardiff University on "Behaviour Problems and Learning Difficulties" involving senior teaching staff from some 40 secondary comprehensive schools in Glamorgan and Gwent will be published later this year and there is evidence to suggest that feedback to these schools has helped them to tackle some of the problems suggested by the authors in their article.

Looking at two-year-old statistics (1979-80) and bawling the past is not a very constructive exercise. It might be better if we concentrated our efforts on the curriculum as a balanced whole, related to the needs of society today, and then decided on a programme of assessment relevant to this. If we do not need GCSE yardsticks at 16-plus to identify those going on to higher levels of education then so be it, but let us not delude ourselves that they are the sole or even the main criteria of good schooling - the private sector certainly does not and it is, so we are told, the elite of our system.

M. SCOTT ARCHER, Headmaster, Chairman - SHA Div. II (Wales), Chairman - WSSA Profile Assessment Working Group.

all format. Remember the proverb about the baby and the bath water. JOHN TEMPLE, Bloxham, Banbury, Oxon.

Sir, - The Committee of the Hertfordshire Science Teaching Association is alarmed at some aspects of the draft national criteria for physics in the 16-plus examinations.

Our overwhelming reaction to the criteria is that they are based on a very traditional, academic O level approach to the subject. The fact which we want to emphasize is that the vast majority of those for whom the 16-plus is intended will not go on to study physics in higher education,

and the substantial majority will not achieve the grades corresponding to the present higher grades at O level. Yet, the minorities seem to be paramount in the minds of those drawing the criteria.

We feel that the approach should be to ask what body of knowledge and understanding is appropriate to the ordinary citizen for whom the 16-plus will represent the end of his/her specialized study of the subject. Then add to this material appropriate for the future specialist.

The aims, as stated, seem to be this nature, and are admirably assessment objectives which look like an old-fashioned O level watered down here and there. Their authors do not seem to be aware of the extent to which ordinary citizens (meaning those in the average ability range) 16-plus Grades 4 and 5 are baffled and repelled by mathematical and symbolic treatments of material which might well excite their interest, and understanding if handled in a manner they can cope with.

What purpose, for instance, served by making these candidates "substitute data into a given formula"? Conversely, there seems no reason to exclude "theoretical models" from their diet.

We are not proposing a rejection of standards, but a re-evaluation should be striving to produce a curriculum which promotes scientific enquiry among most of the population with expertise among a few.

At their best, present O level CSE syllabuses have the flexibility to allow teachers to educate their pupils and get them through examinations by more centralized system, more education back in the curriculum, and less bureaucratic simplicity.

DAVID WALKER, Chairman, Hertfordshire Science Teaching Association.

More letters on page 10

School to work 100,000 youngsters with qualifications on YOP past year, says review

Edited by Mark Jackson

Over 100,000 of the unemployed who joined the Youth Training Scheme in 1980/81 achieved O levels, or CSE grade 1. They accounted for nearly a third of the entrants.

Figures are reported in the annual review of the Government's special programmes for the unemployed, issued by the Manpower Commission on the heels of the Employment Survey.

Secretary of State, Mr. Kenneth Robinson, said that YOP is to be the main vehicle for the Government's schemes for the unemployed.

There were some big differences in the mix between regions. Nearly a half of the entrants in London went on to work preparation courses and nearly three times as many youngsters went into training workshops in Scotland as in England and Wales. Work experience with employers accounted for a significantly higher proportion of places in Wales and in the South-West than elsewhere.

The review provides the first official confirmation that while Ministers were continuing to claim that nearly three-quarters of the youngsters leaving the programme were finding jobs, the proportion had in fact fallen sharply. It says that for the year as a whole, half of those who left went back on to the unemployment register.

Almost as many girls entered the programme as boys, but in the main went into places which reflected traditional female roles, like clerical work and helping the elderly.

The commission, says the review, is funding a project designed to help find ways of changing this.

A survey during the year identified another unsuspected problem - a large number of youngsters handicapped by ill health. Official MSC statistics had indicated that only about 9,500 of the youngsters, about one in 40, were disabled; but the survey, carried out by the OPCS, showed that four times as many were suffering from conditions which affected the type of work they could do.

The commission believes that this is because placement agencies are reluctant to label youngsters as disabled.

Due reports on the Government's doubts about the single exam

One leaving certificate for Scotland

... now about the commitment of Sir Keith Joseph, the Education Secretary, to the merger of CSE and O levels, steps towards a single leaving certificate for all pupils in Scotland have met with Government approval.

In the *Times* last week the Education Secretary, Sir Keith Joseph, and Dr Rhodes, the Scottish Education Minister, were reported to have agreed that the 16-plus on the standards make a gesture to "lessen the gap" between the two systems.

Their authors do not seem to be aware of the extent to which ordinary citizens (meaning those in the average ability range) 16-plus Grades 4 and 5 are baffled and repelled by mathematical and symbolic treatments of material which might well excite their interest, and understanding if handled in a manner they can cope with.

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More letters on page 10

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Two 11-year-old pupils from the Mount Pleasant Primary School, Coseley, Dudley, became the 50,000th winners in a gymnastics awards scheme for schools which has been in operation for just 18 months.

Sharon Evans and Claudine Davies, members of the extra-curricular gymnastics club at Mount Pleasant, were encouraged jointly by headteacher Mr A.A. Jones and gymnastics teacher Mr B. Towe to enter the Midland Bank Sports Acrobatics Awards scheme in which they have achieved Grade III.

Winning ways

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Plans for survival 'absurd'

by Richard Garner

Hertfordshire has sent its schools a blueprint for survival to show them what to do in a nuclear war.

Members of the National Union of Teachers in the county claim the document is "absurd". One reference in it claims that school rubbish bins could be used for roasting joints in the event of an emergency.

It adds: "Place the bin on the ground with the meat inside, hanging from one or more metal bars... place a tin plate on the bottom of the bin to catch the dripping... put the lid on and roast in the normal way." It also issues a warning to be careful about hygiene.

County members of the NUT are also concerned that the document could lead people to think it would be possible to survive a nuclear war.

The document, entitled *Child Defence: Use of Schools in Time of Emergency*, tells head teachers whether their schools would be designated emergency feeding centres or rest centres or as first aid posts in an emergency.

Major Idwal Roberts, the county council's emergency plans and road safety officer, who sent out the document together with the education department, said: "It was sent to all schools and done so at the request of the schools after we had had a seminar with head teachers about a year ago."

"Whether this encourages nuclear war is a political or moral view and I have nothing to say on that except we have a statutory requirement to make plans for such an eventuality."

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In brief Poverty plight

More than 2½ million children in Britain are now living below the poverty line, according to a study published today by the Child Poverty Action Group. The study, prepared by David Piachaud, a lecturer in social administration with the London School of Economics, estimates that the average supplementary benefit rate for an eight-year-old is less than two-thirds of the child's minimum needs.

Children and Poverty by David Piachaud, price 90p, is published by the Child Poverty Action Group.

New centre

A new centre for multi-cultural education will open at Middlesex Polytechnic's Tottenham site in January.

The centre will help teachers with pupils from a wide range of cultural backgrounds in developing materials for teaching English as a second language, translation work and research.

Mr Harry Smith, a former teacher and education lecturer will be its director.

Project grant

A grant of £19,600 has been awarded to the National Institute for Careers Education and Counselling by the MSC for a nine-month project on training and staff development for adults involved in offering individual guidance and support to young people in and around the Youth Opportunities programme. The project will review existing provision, and produce guidelines for the future.

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16-plus debate blunted

Sir, - There are many features of the draft English proposals for the 16-plus that cause concern. There are aspects of the whole procedure that are, if anything, even more worrying.

Any production from a committee is likely to have some of the character of a camel; these proposals are a good example. The working party suggests a mixed mode of assessment, part exam and part coursework, yet the "argument" they have just rehearsed in no way supports such a compromise. The truth of the matter is that the whole procedure is an attempt to find non-controversial ground by the representatives of the boards.

Arguments are only there to clothe the "criteria" with some respectability. Each board has the power to veto, so what emerges is a regression to the mean, an exchange of bids in which the more adventurous (by which I mean the more knowledgeable of new forms of thinking about assessment in English) are eliminated.

Even more worrying is the fact that the majority of the boards have already been constructing syllabuses

(the JMB seems to be an honourable exception here) in advance of the agreement about criteria. It is the reason for this that they are represented on the 16-plus national working party and so can influence the proposals in the construction? There seems grounds to doubt the impartiality of the process.

The working party were very short of time to produce their proposals. There are a number of features that are better than we could have hoped. However, it is instructive to compare their rather bald, little argued paper with the much more thorough offering from the English Committee of the Schools Council (one of those subject committees so much under attack from within and without the Schools Council); the quality of their document is just one of the arguments in favour of the continuation, in my view, of at least this subject committee.

This betrays a more complex, more substantial understanding of

the assessment of English, with more awareness of the lessons to be learnt from this pioneering work as the JMB/TWYLRKB 16-plus English scheme, which has been in operation in this area for many years, and has shown the feasibility of 100 per cent coursework with careful moderation procedures.

Altogether, the Schools Council proposals show a higher level of thinking - but is that anything to do with the real nature of the present enterprise, whatever the good intentions of the board representatives?

DAVID ALLEN,
31 Hereward Road,
Sheffield, S5 7UA.

Sir, - May I congratulate you for providing reports on the reactions of history teachers in West Sussex (The TES November 20) and Derbyshire (The TES December 4) to the 16-plus proposals of the Joint GCE/CESE history working party.

From the standpoint of the classroom history teacher it is a matter of very great regret that the consultative processes of the Joint GCE/CESE Working Party and the GCE Working Party have not been much more extensive.

I note that the GCE working party in History stated in their final report of October 1981 that "there has been insufficient time to undertake organized and extensive consultation".

When one considers that this particular working party is committed to the idea of an extension paper in the history 16-plus examinations, then it is surely extremely important that a wide-ranging consultative process takes place beyond chief examiners and examination board officials.

If the GCE Working Party managed to arrange six sessions before publishing its final report, then it and the joint GCE/CESE working party should convene in early 1982 a conference of teacher representatives

from examination board panels to discuss the national proposals of those two working parties.

Equally, the Historical Association could render a major service to every history teacher in England and Wales by inviting county or history representatives from the examination board panels to read a written summary of meeting proposals. In due course a letter could be drawn up by the Historical Association and made available to history teachers.

In short, the consultative process with history teachers on the national criteria should be taken in a systematic and informed manner: the present arrangement is retrograde and damaging to the process of informed debate and examination structure in 16-plus history which may well remain at twenty first century.

PAUL F. JEREMY,
Department of History,
Llanishan High School,
Cardiff.
South Glamorgan.

Scale economy

Sir, - With reference to the correspondence following Mary Warnock's column commenting on the problem of employing both teachers and social workers in community homes, I would like to express an individual comment upon the dialogue which should be occurring between the two sides of Joint National Council at a national level.

There is no apparent sense of urgency about a matter which deteriorated in the 1960s and was almost buried in November 1978 together with the system it sabotaged.

The employment of staff on Burnham related scales within the ex Approved School/Remand Home now CH(E) system is a topic which needs resolving. Moving some of these people onto another set of Standing Joint Advisory Council scales may alleviate the problem but it neither solves the difficulty nor does it provide an adequate solution.

There currently exist at least five different sets of employment conditions among staff who, in the broadest sense of the word, are responsible for the Care and Education of children unable to accept ordinary provision.

Professional observation of the matter is obstructed by a failure to grasp the nettle by all parties involved. Entrenched and established viewpoints are obstinately maintained with little regard for the

changing needs of the children in care and, less importantly perhaps but more influentially for the developing needs of staff.

The creation of a common Residential Worker grading system, within which appropriate recognition for qualifications, experience and levels of responsibility would be accommodated by financial rewards and with uniform conditions, is an essential if the foundation of a truly professional career structure is to be laid.

An immediate answer would be to revert to a Special Schools Allowance for CH(E) of twice that paid in normal education. This would allow for a longer working year with directly involved in the management and supervision of children should then be given this leave entitlement and the hours of work standardized at 40, which is the minimum necessary to provide any semblance of continuity to children's lives.

The only establishments able to function adequately with the latest leave award either have the benefit of being extremely well established at senior management levels, break the unions refusal to accede to the arbitrators' recommendation in November 1978 or have the independence to negotiate without artificial restraint.

Whatever the final outcome, the priorities must be to convince people of the right calibre that indecision and bickering have no foothold in our system and to improve the qualifying opportunities afforded to the appropriate applicants. We can then get on with the job.

OWEN RICHARDSON,
Streatham,
Hartpools Road,
Redhill, Surrey.

Articles of Faith

Sir, - A report published in the TES (December 11) concerning this association's collective dispute with the Sunderland L.E.A. contains a statement from Mr Jackson Hall, Sunderland's director of education, which does, I feel, need expansion to avoid a misinterpretation of our position.

The NASUWT considered a collective dispute with Sunderland L.E.A. some months ago over its arbitrary decision to ban the use of corporal punishment in its special schools. The operative word there is "arbitrary" because, in taking its decision, Sunderland education committee completely ignored the terms of its Government of Special Schools, paragraph 7 (c), which says "All proposals and reports affecting the conduct and curriculum of the school

shall be submitted through the clerk to the governors, and suitable arrangements shall be made for enabling the teaching staff to submit their views or proposals, in writing to the Governors through the head teacher and the clerk to the governors".

Mr Hall's statement, in your report, that "the articles of government had never been interpreted to mean individual teachers should be consulted" implies that this is what we had expected Sunderland L.E.A. to allow, which, of course, is ludicrous.

As an association we have declared a collective dispute because the Sunderland L.E.A. failed to consult, collectively, the teaching staff and/or allow the teachers to put their views to the governors of special schools before any decision was reached on a specific issue.

The NASUWT is quite happy to accept the decision of a third party on the question of the interpretation of the Sunderland L.E.A.s rules but the authority seems (by its failure to agree to take part in the formal machinery) to lack confidence in its own case.

COLIN J. McINNES,
Northern Regional Officer,
NASUWT,
Spout Lane,
Washington Village,
Washington,
Tyne and Wear.

Council's work

Sir, - The current debate on the future of the Schools Council consistently undervalues the council's work in curriculum development. It is a total misconception to evaluate this work in crude terms of sales or take-up of published materials. The Schools Council cannot and indeed should not be the final interpreter of educational innovation in the classroom.

The purpose of Schools Council Projects has been to explore to social changes such as raising the school leaving age or comprehensive reorganization. Projects also respond to a dedication to improve the quality of our educational processes.

Leadership in the above has never come from the DES or the examination structures. The evaluation exercises of our HMI's have, for example, reported that in many secondary schools the mathematics courses for adequate (This fact has been well known to heads and mathematics HMI's cannot tell schools what to do about the problem because they do not know themselves.

Only an institution such as the earlier Schools Council could initiate

and support projects like the Mathematics for the Majority Continuation Project which follow through attempts at a solution to a problem with no guarantee of success. Such projects are the roots from which lasting developments grow over a period of years. They influence the next round of thinking, stimulate the creation of new attempts (eg. SMILE, Birmingham Structured Mathematics Scheme), give guidance to text book writers and syllabus constructors (eg. Hertfordshire Scheme for Non-CSE students) and finally influence classroom teachers through initial and in-service training.

Before the council is closed on the weakness of its administrative and political structure, there should be a proper appreciation of the council's achievements in the curriculum development field. Would such achievements have been possible from a government department. I think not!

PETER KANER,
previously Director of the Schools Council MMCP Project,
36 Whitehall Park,
London N19.

Starting point

Sir, - Gillian Peele ("In the beginning", December 4) seems to over-react to the BBC's *Genesis Rights Back*. While it failed to place the American debate in its full political context, the programme did not present the creationists in a very positive light. We had scientists denying their revisions of evolutionary theory gave creationism any succour, and an English churchman explaining how the myths of Genesis are not in conflict with the truths of science.

The assumption shared by Ms Peele's article and the programme was that though social theorists can be influenced by scientific facts, scientific theories of social evolution provided the essential climate for the acceptance of Darwinian theory, just as our insecurity before nuclear catastrophe and exhausted world resources prepares us to accept sudden disaster theories of the demise of the dinosaur.

It does not hurt to accept descent from the apes if it is linked to an assurance that you are the fittest ruler for the earth and that your children will adapt to inherit that mantle from generation to generation. It does hurt if a chance meteor could rob your children of that inheritance and elevate another species. To be presented (as we were on

the earlier BBC programme) with an anthropoid dinosaur that would, for the merest cosmic chance, ruler in our stead, is a little wailing to the pride. One can imagine the jellyfish scientist of future aia evolving the legs and arms of the fully evolved, truly intelligent, that might have been if the huge holocaust had not occurred. Resurgent creationism reflects failure of revisionist Darwinism to provide right-wing America with adequate assurance of its right authority in the world. Their rant into an older way of claiming a bishopric of an elect is easy to understand. Theorists of the left have relied on evolutionary theory to support their belief in the inevitability that the working class will inherit the earth. Perhaps we need a meeker view of man's nature to equip us to dismiss some of our own inventions, and the world's resources, and survive.

GEORGE HERON,
17 Parkway,
Prestwick,
Manchester.

Book marks

Sir, - In your issue of October 1981, Jonathan Smith lamented the fact that so many students arrive at polytechnics inadequately trained in the use of libraries.

I wonder if he realizes that further education, unlike higher education, the academic staff and function of the library and staff and not always recognized. It is significant that the second what was in one FE college on the courses (November 27) came from a librarian; just a lecturer, sumably qualified in some other rare type of creature, sought after in further and education, who is both a pedagogue and a practitioner.

The NATFHE policy statement on college libraries (a new edition which will soon be available) recognizes this fact. Yet many colleges are obliged (or prefer) to place the responsibility for teaching the skills to other staff.

Although BEC and TBC, in credit, lay stress on the ability of students to learn independently, demands made by their courses do not appear to have effected any improvement in either the staffing or the stock of college libraries in

ROBERT SEPTON,
Tutor Librarian,
Oxford College of Further Education.

Talkback

Let them do handsprings

Marshall

I am convinced that every school should begin with a corporate worship. I am not a convinced worshiper. I am not a convinced school day ever has begun with a corporate worship. I am not a convinced worshiper. I am not a convinced school day ever has begun with a corporate worship.

Of those who do believe, I am not a convinced worshiper. I am not a convinced school day ever has begun with a corporate worship. I am not a convinced worshiper. I am not a convinced school day ever has begun with a corporate worship.

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"favourites" - are lacking in rhythmic interest. Modern tunes which acknowledge our Afro-American heritage are much more memorable (notably those composed by the music teacher). Children should not be blamed for rejecting and singing badly tunes which have no charm for their ears.

However, good assembly singing can be achieved, provided good tunes are always chosen, provided the singers get a chance to learn new tunes properly, provided they have all brought their hymn-books, provided the hall lights are all on, provided their parents are not on the verge of separation, divorce, suicide, unemployment, and provided the youngsters have all had a good breakfast and no rocket from the deputy head about the state of the lavies just before the announcement of the hymn-number.



Specific improvements can be achieved by the following procedures.

First, place all the boys at the front of the hall, and let all the boys with broken or bent voices, irrespective of age, sit or stand together, so that they will feel they are vocally among members of the same species; they can hear the piano better when necessary; they will behave better; they will be heard singing by members of staff (particularly loud-voiced or deaf ones) who have so far only seen their lips move.

The whole assembly could, in fact, be arranged in height order, to resemble the banking of a large choir.

Girls are shorter than boys, on average, so they should be asked to stand on their chairs (provided chairs are provided) during the hymn. Girls are also slower to get into the choir, provided that general discipline is good, high heels prohibited, and skirts not too short.

Secondly, only lively and well-known hymns should be chosen for the next few weeks, and their performance consolidated by repetition (e.g. the same hymn three days running.) Choice of hymns by classes, house groups or unqualified staff will be suspended meanwhile, as only the music specialist knows before the event which tunes will be sung well, as opposed to knowing after the event which tunes should have been sung well.

Thirdly, since new hymns will not be taught during music lessons, fresh tunes will need to be learned during regular hymn-practices, led by the music specialist, and supervised by a staff/pupil ratio of 1:35. If no hymn-practice time is made available, standard teaching procedures vis-a-vis new hymns will have to be carried out during the hymn-element of normal assembly.

The singing will be stopped by the music teacher whenever necessary to comment on and correct: failure to find the place and stand up in good time; inaccuracy in any musical phrase, rhythm or interval; insecurity with pronunciation, elocution or elision, or comprehension of ineffable words or sentences; weakness in attack at the beginning or in any subsequent line, or any loss of power or lack of honest effort; failure to stand straight and hold the book at readable level throughout the performance; impromptu response by pupils or staff to the inevitable sounding of the first lesson bell; girls falling off chairs.

Alternatively, of course, between the reading and the prayer, the children could all do handsprings for three minutes, or perhaps a little bit of simple woodwork...?

Ian Marshall is senior lecturer in music, College of St Mark and St John, Plymouth.

Saving time and energy

Evans

Curriculum development, involving teacher-produced materials, goes on in most subject departments in most schools. It is a typical example.

A single department realize that it was not working properly for the whole department and decide to develop a new curriculum package. A function of the library and staff and not always recognized. It is significant that the second what was in one FE college on the courses (November 27) came from a librarian; just a lecturer, sumably qualified in some other rare type of creature, sought after in further and education, who is both a pedagogue and a practitioner.

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ROBERT SEPTON,
Tutor Librarian,
Oxford College of Further Education.

Any sharing of ideas and materials that does take place between schools is usually local and limited. If an English department decide to develop this kind of scheme, it will be duplicating one that almost certainly already exists in another school in a very similar form.

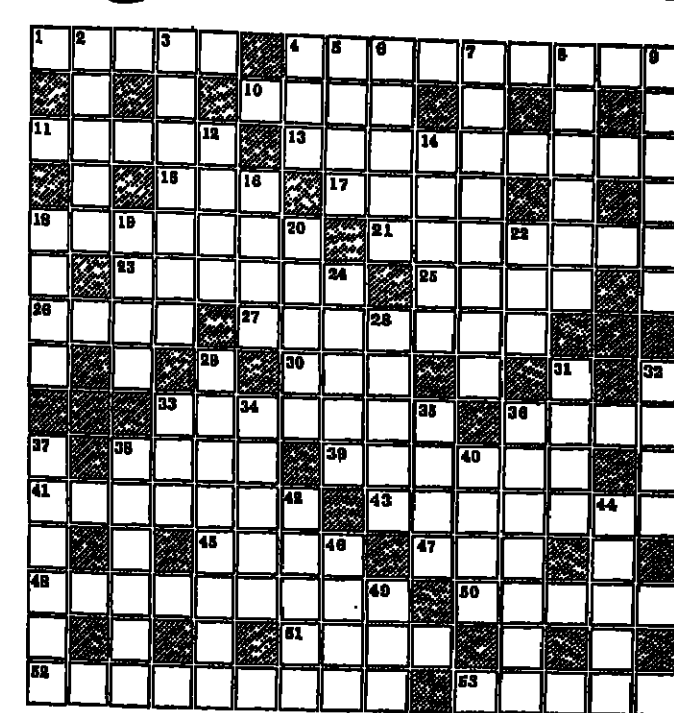
Teachers involved in developing such a package are given no time in which to do it. Many excellent programmes have to be worked out by way of rushed lunchtime meetings (where creative discussions are interrupted by flooded toilets and collecting theatre trip money), tired after-school sessions, or exhausting weekend work. Given a proper allocation of time, curriculum development would be quicker, more efficient, and of higher quality.

Teachers have to put up with minimal secretarial help and primitive facilities for producing resource materials. As well as thinking up content and method, they have to fiddle around with card, glue, ink duplicating machines - all to produce a product inferior in appearance to any professionally produced publication.

One alternative that avoids these problems would be a central organization, producing schemes and materials for all subject areas on a national basis. Such a centre could be staffed by teams of serving teachers selected for their good ideas and teaching ability, seconded for up to a term to concentrate full time on developing an aspect of the school curriculum.

The seconded teachers would be

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Tony Evans is head of English at

Caldicot School, Gwent.

Hard copperfields

by James Watson

Whether I shall turn out to be the hero of my own life, or whether it will be my good friend Sheerfith, or whether it will be my social worker Karen, these pages must show.

To begin my life near what I must suppose to be the end of my life, I was attempting to make the troublesome journey from the town of Wisbech in Cambridgeshire, to the neighbouring city of Peterborough where, I had heard from my social worker Karen, a young man of a disposition to learn somewhat, might find an establishment where this rare desire might be fulfilled.

The removal of all omnibus services in that benighted and wholly flat region rendered transport hazardous in the extreme. I was to travel in the company of Karen's cohabitee, an unemployed epileptic school-refuser from Quadring Gosberton who had kindly offered to take me on the cross-bar of his push-bike. But by nightfall of the first day the chain had rusted through, the spokes of the rear wheel had buckled, and the brake blocks had shredded themselves into rubbery tangles.

I had no choice but to shift for myself on foot. For three days I trudged through acres of mangel-wurzels, sleeping at night upon piles of these nutritious root-crops, until at last the rim of the horizon afforded me the view for which I had long awaited: the cupola of the magnificent Peterborough Jobcentre. This superb edifice towered over the cathedral with imperious splendour, promising employment beyond the dreams of single-parent hyperactive alcoholic school-leavers.

It warmed my failing heart to see it, though God knows had I been apprised of the presence of the sorry wretches that languished continuously in its shade, their emaciated hands clutching their £37.65¹⁰p unemployment benefit and hoping eternally for the chance of some flange-node tightening, even on piece-work, I should not perhaps have found such cause for rejoicing.

Howsoever that may be, I trudged on. I trudged through misty streets awash with uncollected ordure. I trudged through inner city decay the like of which no man had seen before or, I have hopes, since. I trudged past queues of pathetic figures, half dead with fatigue, waiting for employment. I trudged down Manresa Avenue towards Poorground School. Reader, I trudged.

The main entrance of the school, I make no doubt, had at one time in its illustrious history been imposing. The same could not be said of it today. A large door that had once been painted blue now had light grey flakes falling from its chipped surface.

Above the lintel a gnomonic legend threatened: "angr hool". Visitors were well-advised to keep moving in order to dodge the shower of falling slates that cascaded from the extensive roof. As I knocked timidly a brick fell from where once there had been dentillations, and smashed itself to a powdery dust on the jagged front step.

In answer to my summons, the most pitiful creature I have ever seen in my misfortune to behold appeared upon the threshold. His back was bowed as if all the weight of government cuts had been lashed upon it! His face was lined with anxiety, and later I was to discover that this was a common sight among teachers, for not only did cruel cuts threaten their lives but falling roofs as well.

"The cut and falling roll syndrome" is now a recognized medical term though it might sound to you, gentle reader, who do not have to trouble with such things, like a species of caterer's nightmare.

But more terrible than this were the two wooden legs that transported him wherever he went with disquieting bendiness; it was evident that these artificial appendages were riddled with woodworm, the which parasite had indubitably been caught from what remained of the floorboards, and the unfortunate gentleman went in fear and trembling that he would be precipitately tipped to the floor at any minute by the sudden collapse of his overhospitable wooden calves. If, in all my travels, I had entertained pity on my own account, with what celerity was it forgotten and all my sympathetic faculties directed towards this crippled personage!

The cramped and poorly ventilated classroom into which Juggins, for that, dear reader,

was his name, ushered me, was grievously overpopulated with starving and scrawny waifs and presided over by a lugubrious figure with lank hair and CND badge. His cheekbones were very prominent, and a ring of eastern provenance promised to fall from his finger at any moment, being much too wide in diameter for that spindly digit; far too large also were his jeans which, had he not taken the trouble to secure about his midriff with stout string, would assuredly have shamed him at any moment!

On the occasion of my arrival he was haranguing his charges in the following terms:

"Now, what I want is feeling! Plenty of feeling! Nothing else. Scroggins!" (Here he addressed a pallid skeleton that sat propped up against the wall.) "What do I particularly not want? Eh? eh?" On the second of these en-

recourse to that activity and with what relief, dear reader, did I pour forth the lachrymose sensations that afflicted me. After all the trouble I had had; after the appalling sights of urban squalor; after the terrible sight of Juggins falling victim to woodworm; after all this, to be confronted by Mr Leftie was more than my poor little heart could bear.

And I wept. Scroggins wept. We all wept. We wept, I believe, for all the sins and shortages and cuts of the world, dear reader, not only for ourselves, at least so I like to think now, though God forgive me if I did not feel some little pang of hunger that, when I felt them I cried afresh to find myself in a world which allows little children to go hungry.

While our puny caterwauling was in progress, Mr Leftie regarded us with embarrassed mien and nodded, as if confirming some pre-



quiring interrogatives he thrust his ill-shaved chin towards that of the unfortunate Scroggins. "Facts, Trendie." - For Trendie Leftie was the gentleman's name, and Trendie was the name that he required his pupils always to use when addressing him.

"Aha! Facts, yes, that's right!" Mr Leftie seemed gratified by this answer. "If any boy," and here he glared round the room apparently on the lookout for culprits who might dare to offer the prohibited fact, "gives me a fact I shall have him in the video-room watching Top Of The Pops till his eyes pop out!" This, it was evident, was a joke, and some obedient death-rattles could be heard in acknowledgement of the witticism.

It was at this juncture that his vigilant eye fell upon me. "And what have we here?" He thrust his noxious visage close to mine and waited an answer, but to my dismay I found that my voice had quite determined to desert me and I could only utter an incomprehensible moan.

"Cool it, baby," admonished Mr Leftie, "and take a pew. Long live the revolution."

The question quite unmanned me and I burst into uncontrollable tears which Mr Leftie appeared not to notice and contented himself with a dejected fist salute which I did my best to return. I took my place by Scroggins who, I later discovered, was the fifth-born of an unemployed autistic pig-breeder from Whissendine whose supplementary benefits were tardy in arriving, and so, he informed me, he had been subsisting on mangel-wurzels for the past four months. He was in an advanced state of mange, and wept continuously.

In his company I found that I too had

conceived notion to himself.

"Right kids," he articulated, "cool it now. Cool it." I do not now know, nor did I have any inkling then, how it was being proposed that we should "cool it", but of one thing I am certain and that is that at that precise moment the last thing in the world that any one of us intended doing was "cooling it". Thus we remained for several hours, failing to "cool it".

When we were quite dry again, Mr Leftie, or Trendie, distributed two objects to us. One was a shred of cigarette packet much stained by weather, and the other an inch stub of pencil.

"Right kids," began he. "I want your feelings, okay, as of right now? What you feel about being ground down to here by Tory councillors, what you feel about the fantastically aggressive stance adopted by Tobbit towards the unions which represent the perfectly legitimate aspirations of the working class on a country-wide basis, what you feel about the ruthless and totally arbitrary and deliberate unemployment policy that has been cynically and purposefully foisted on the workers of this country, what you feel about that fact that one-half of 1 per cent of the population owns 99½ per cent of the wealth or thereabouts and what you feel about the fact that if you protest about these things it's ice-pick in the back of the skull time?"

"I'd play one of those Aspects of Social Injustice and Life Under Jackboot tapes but I had to flog them to pay for my incredibly exorbitant bus fare this morning. So get writing kids and the best piece is guaranteed publication in *The Londoner*, the totally unbiased organ published by the Ted Knighting-

stone Collective."

How well I recollect the consternation quite overcrowded our spirits as this injunction was announced! Some of our number increased their lamentations; others tattered tomes; some absent-mindedly sawed windows or sawed off legs from the remaining desks. To my surprise, Mr Leftie fear I had not yet discovered in myself an ancient propensity for familiarity to call Trendie; besides, the name now seemed so infelicitous took no notice of these signals of revolt, but merely nodded at every appearance of sagacity to himself, saying something to the effect that we were indeed justified in resorting to violence as all other means of perfectly legitimate legal protest was wrenched viciously from our grasp in a so-called democratic state.

I know not whether it was the mode of expression that caused it, or whether it was the slight smile that played upon Mr Leftie's lips, but certain it was that my co-pupils betook themselves to far more terrible demonstrations than any they had countenanced hitherto, and soon the classroom was abuzz with mayhem!

How well I recollect the terrible pain that followed these indiscretions! With as vivid memory do I now recall the near disaster that attended our luncheon of chips! And clearly it is imprinted upon the tablets of recollection how I asked for more and was told to "eff off" by the dinnerlady! With feeble energy did we betake us to the playground to watch the stabbings! And with glee did my friend Sheerfith lift the last remaining bottle of glue from my pocket and retire to the cycle shed thence to emerge with a beatific grin some minutes later! And what heavy hearts did we return to the Rhodes Boyson Hall when the tilting of the electric bell shrilled in our ears!

How well I recollect that long and burdensome afternoon bowed us down to the ground. We were told by the Headmaster Mr Phil E. Stein that we were to assemble in the Rhodes Boyson Hall for a showing of *Empire Strikes Back for the Twelfth Time*; there were no chairs to sit upon we posted ourselves on the floor which was covered with a valetudinarian lino, which the sportive number took delight in tearing to shreds and throwing at each other.

The machine intended to show the tainment fell to pieces as Mr Leftie approached it and the black-out curtains adrift from their pelmets as they were on the screen, of pre-war make, disappeared soon as it was erected; and Mr Phil E. told us that there would be no more of that afternoon.

Gentle Reader, whose form I behold in my mind's eye before me now, you cannot in your heart nor understand in your mind an awesome concatenation of circumstances brought about the utter ruin of Poorground School that day. You have not known gnawing in the pit of the stomach; you have not known the debilitating effect on the body of left-wing propaganda; you have not known the chips at lunch-time.

Nor, alas, can I now call to mind the circumstances under which the unfortunate Leftie met his quietus. It is probable that he was asphyxiated by a tightly-knit group of politically motivated young pupils who did not know I know - thrust leaflets of left-wing propaganda down his throat.

Let not the finger of judgment wag vigorously, gentle reader, when you learn. I do not recollect at all how Mr Phil E. was strangled with miles of film. They have reason to believe it was *The Empire Strikes Back for the Twelfth Time*, I can now be sure. Nor do I find anything upon the entablature of my memory regarding the deaths of many other teachers.

Your heart, I hope, will not harden towards one who left Poorground School that day in the company of Sheerfith, a sadder and wiser man. For as the flames rose, and the conflagration intensified, and as the white East Peterborough glowed with livid heat, knew, my faithful friend and I who had been so many happy and unhappy times together that this was only a beginning.

Getting into shape



London children recently went on a tour of a sculpture exhibition at the Whitechapel Art Gallery in London. Photographs by David Hoffman



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Santa Claus exists!

but who is he? Neil Philip investigates



"To 'Absent Friends'", from Punch during the Boer War, 1900

Who is Father Christmas? Sir Geoffrey Howe in disguise, or, as a writer suggested in the *Sunday Times* last year, an hallucinating Siberian shaman? Or both at once? Sir Geoffrey, at least, was only reversing an old monetarist play. A bank in Muskegon, Michigan once advertised with the stern message, worthy of Milton Friedman or Mrs Thatcher herself,

"THERE IS NO SANTA CLAUSE. WORK - EARN - SAVE".

Of the shaman theory I am more than sceptical. Attempts to discover "origins" for modern folk beliefs almost always go askew. Father Christmas has been called a descendant of Odin, riding at the winter solstice on his magic steed Sleipnir to dispense justice among men, and has been compared, with the implication of some deep connection, to child-eating Baal. There is no direct evidence for any of this; the discoverable antecedents of our present-day Father Christmas are nearer to hand.

That Siberian reindeer, for instance, made its first appearance in an American juvenile publication *The Children's Friend* in 1820, and was quickly picked up and multiplied into a team by Dr Clement C. Moore in the verses he wrote next year for his daughter, "The Visit of St Nicholas" (known to us as "The Night Before Christmas"). The air-borne sleigh-ride, far from being a proof of a shamanic spirit-flight, derives from Washington Irving's 1809 skit *Pumpkinhead's History of New York*, in which he wrote of St Nicholas flying through the air in a wagon.

Moore and Irving are key figures in the history of Santa Claus. They were, of course, elaborating older traditions. While Puritan settlers in America frowned on Christmas, the Dutch and the Germans were more jolly. The Dutch brought to New York an effigy of St Nicholas, smoking a long Dutch pipe and wearing a broad-brimmed hat and short breeches - a far cry from his proper Bishop's robe. Irving - who wrote a famous nostalgic sentimental essay on the old English Christmas - and Moore - a strident Professor of Theology - were to make this curious figure thoroughly at home in his new land, and then send him back to Europe again, to do battle with his often more equivocal other selves.

That the feeble verses of "The Visit of St Nicholas" captured American imaginations so thoroughly and immediately shows how deeply nineteenth century America hungered for an indigenous tradition. When President Jefferson boasted from the White House in 1801 that "we shall have an old-fashioned Christmas tree for the grandchildren upstairs, and I shall be their Santa Claus myself. If my influence goes for ought let me hope that my example may be followed by every family in the land", he was reinforcing traditions which - though "old-fashioned" to him - were scarcely half a century old.

Moore's white-bearded "chubby and plump" St Nicholas, who "had a broad face, and a round little belly

That shook, when he laughed, like a bowlful of jelly" was interpreted in visual terms by the artist Thomas Nast. Nast, like Moore, retained St Nick's pipe, now transferred to the snowman; his early pictures show the saint as a diminutive, gnome-like figure, as Moore had imagined him; and Nast's St Nicholas is dressed in combinations, rather than the fur-trimmed suit or cloak of today. But he is recognizably our Santa.

The English Santa's cloak recalls an earlier figure in our tradition, a sort of Christmas equivalent of Old Father Time. Old Father Christmas, dressed in a long white cloak and crowned, as in *Clare's Shepherd's Calendar*, "wi a holly bough", survives in *Punch* cartoons until 1900. The English seem to have personified Christmas quite early. A "Kylng of Crestemass" rode in procession at Norwich in 1445, and "Yule" and "Yule's wife" rode at York up to 1572. In 1616 Ben Jonson presented *Christmas His Masque* at court, introducing "Christmas, old Christmas, Christmas of London, and Captaine Christmas", with his children Misrule, Carol, Mine'd Pie, Gamboll, Post and Paire, New-Years-Gift, Mummung, Wassail, Offering and Babie-Cake.

Two pamphlets about Puritan anti-Christmas feeling appeared in the mid-seventeenth century, *The Arraignment, Conviction and Imprisonment of Christmas* (1645) and *The Examination and Tryal of Old Father Christmas* (1678). In a ballad of similar date, "Old Christmas Returned", Old Christmas is the epitome of winter jollity:

"Then well may we welcome Old Christmas to town Who brings us good cheer and good liquor so brown."

This is the Father Christmas we find in some versions of the traditional mumming play performed "for penny praise" at Christmas. In texts from the south of England the caller-in or master of ceremonies is often "Old Father Christmas", who tells us at Broadway, Worcestershire,

"Roast beef, plum pudding and mince pie, There's nobody at Christmas likes better than I."

Hardy describes him in *The Return of the Native*:

"Hump-backed Father Christmas then made a complete entry, swinging his huge club, and in a general way clearing the stage for the actors proper, while he informed the company in smart verse that he was come, welcome or not."

Great Wolford's Father Christmas can stand for all:

"In comes I, old Father Christmas In comes I to make the fun. My hair is short, my beard is long, And me hat's tied on with a leathern thong."

This native Father Christmas has merged in the British imagination with Santa Claus, who has filtered over from North America. Santa Claus, as everyone knows, is a corruption of St Nicholas. St Nicholas, as fewer people know, was a real man, Bishop of Myra in Asia Minor in the fourth century. He is the patron saint of sailors and children - and pawnbrokers, whose three golden balls recall the three bags of gold the Bishop is supposed to have



An early pre-Nast version of St Nick (1848) from Clement C. Moore's 'A Visit from St Nicholas'

tossed through an innkeeper's window to dowry his daughters and save them from being sold into prostitution. Some people say the bags fell into stockings the girls had hung up. Other acts of generosity on St Nicholas' part include his resuscitation of three schoolboys who had been chopped up and salted down, not by an enraged schoolmaster but by yet another innkeeper, who had hopes of moving into the pickled pork trade. Even as a child himself, St Nicholas took his piety to extreme lengths. William Hone records in his invaluable *Every-Day Book* that,

"According to Catholic story, St Nicholas was a saint of great virtue, disposed so early in life to conform to ecclesiastical rule, that when an infant at the breast he fasted on Wednesday and Fridays, and sucked but once on each of those days, and that towards night."

The mediaeval English practice of electing a Boy Bishop on St Nicholas Day, December 6, recalls the legendary acts of this historical figure, to whom 400 English churches are dedicated. In Holland, Switzerland and parts of Germany and Austria the real Bishop is more clearly remembered than he is here, and is represented by a man dressed in episcopal robes and a mitre. He appears on December 5 or 24, preaches a sermon or tests children on their catechism, and then distributes presents.

The idea of giving presents at this time of



'Santa Claus waiting for the children to go to sleep', by Thomas Nast, 1889

the year is an old one. The Romans gave presents at the Kalends of January (Libanius writes in the fourth century AD that "He who the whole year has taken pleasure in saving and piling up his pence becomes suddenly extravagant"; shades of Scrooge), and at the Saturnalia, at the solstice, when children were given clay or paste images. Latin-influenced countries tend still to give their adult presents at New Year, not Christmas (and note that Jonson's Father Christmas' son was "New Year's gift"). The present-giving season now ranges from St Nicholas Eve (December 5), when St Nicholas arrives in Holland by boat, accompanied by Black Peter - a Moor, often now a girl, who supposedly bundles up naughty children in his sack and carries them off to Spain - to Epiphany (January 6), when the Three Wise Men arrive in Spain. Though the early church - and later the Puritans - disapproved of present-giving as pagan, there was always the example of the gift-bearing Magi to justify the pleasure of less nice folk.

In Italy, Befana, whose name is a corruption of Epiphany, distributes presents at this time. Befana is a type of wandering Jew; she was too late with her present for the infant Jesus. She has developed some unpleasant, witch-like characteristics to supplement her generosity, and is reputed to eat up naughty children. Baboushka, her Russian equivalent, was a bad lot to start with, and either misdirected the Magi or refused to help the holy family. Nowadays Russian children expect a gift from Grandfather Frost; Christian overtones are kept to a minimum. Other gift-bringers include the Finnish Ukko, and the Christ Child converted in America from *Christkindl* to Kriss Kringle, a Santa type, represented in Alsace by a girl wearing a candle-crown, carrying a

silver bell in one hand and a basket of gifts in the other. Accompanying her is a mischievous figure who may have survived from the past, the black-faced, bear-skinned Hans Trapp. The Christ Child tradition spread to Britain, though it did make a appearance in the frontispiece of the edition of the Strand Magazine, January 1900.

Figures like Hans Trapp crop up in Europe, often as St Nicholas' shadow, and the Belsnickel or Pelznickel (the latter still remembered among German-Americans in Pennsylvania. In central and northern Europe, St Nicholas is likely to be accompanied by St Peter or Gabriel or the Rupprecht - another mysterious character, never in fur or straw. The dark companion may be called *ru-Klaus*, rough Nicholas. St Nicholas is preceded by a host of young men in animal masks and straw clothes who beat the young audience once the Bishop has delivered his sermon. The blows, originally luck-bringing, are now explained as a punishment for the year's misdeeds. Similarly switches which St Nick's servants (such as French *Père Fouettard*) often leave some derelict from fertility symbols, though they now threaten as a punishment for those who deserve no better, just as English children fear a stocking filled with clinders rather than toys.

Such traditions, and many others described in Christina Hole's *Christmas and its Customs*, do seem to owe much to a pre-Christian culture. In this sense, Father Christmas' descent down the chimney can be seen as a revival of something earlier than St Nicholas, even if it turns out to have been invented by Clement Clark Moore. For the hearth is the centre of the home, linking it to earth and to Clare writes, with no thought of Santa Claus, "Christmas is come and every hearth makes room to give him welcome now". The hearth is the fit and proper entrance to an otherworld visitor, for such St Nicholas surely was before those reindeer freed his habitat in the known geography of the North Pole. This may be the reason for the traditional popularity of ghost stories at Christmas: a time when the barrier between this world and the otherworld wears thin. Leaving out mince pie and a sherry for Father Christmas recalls the similar custom of leaving out food and drink for the returning dead at Halloween. Dutch children leave clogs filled with nuts and sugar for St Nicholas' horse.

As Christmas becomes more and more secularized, the friendly giving and receiving of gifts is replacing charity (the Victorian Christmas was at the centre of the festive advertisements and shops use Santa Claus to promote their products, and mock Santa as a grotto (and one at least in a "magic light" throughout the land. But the mystery of unseen gift-bringer seems to survive it even the store Santa Claus who, according to William Sansom in his book on Christmas, tried a spot of role reversal and became gift-taker. "What did Santa give you, Mummy?" piped the trusting child. "Why, nothing. Then why did he put his hand in your pocket?" Back at the store, when Santa was wrapped in his voluminous robes, Mummy found her purse and 14 others distributed about his person.

Children trying and failing to keep awake catch a glimpse of their thrilling bedtime retain a belief unshaken by the continuing development of the town of Santa Claus. They remember, as the citizens of one-horse - or should it be one-reindeer town do not, that, as Jonson's Father Christmas put it,

"his merrie in hall when beards was all white"

In the concluding part of this excellent review the Whitechapel exhibition makes certain things vividly clear: the once public art of sculpture is now the vehicle for almost exclusively private thoughts and feelings, and has transformed itself out of men who commissioned the Queen Victoria Monument which opened white-marbled good manners and walking machine, "Twin Tub with Chair" is insurmountable. Not that there has not been public interest or patronage. In 1953 there



Wreathed Father Christmas with wassail, 1843

Season of songs

In Duet Jubilo is the title of a compilation of Christmas songs, motets and cantatas from the fifteenth to eighteenth centuries, including well and lesser-known works by Morales, Ockeghem, Vulpinus and Buxtehude. (Dus Alte Werk 6.4115 AQ). Sung joyfully and idiomatically by the Monteverdi Choir of Hamburg under Jürgen Jürgens, the music not only regenerates the carol-tired ear but provides a valuable study survey of some of the early schools springing from the Latin and vernacular roots that grew into the vigorous branches of Bach's Christmas Cantatas.

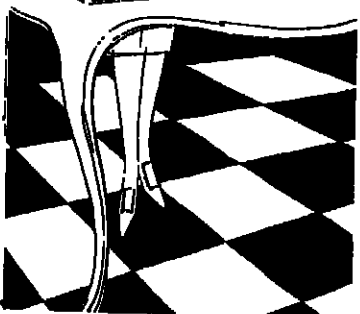
The Cambridge Silver Jubilee Youth Choir, a group of 11- to 19-year-old schoolchildren who rehearse and record in their spare time, was formed in 1977 by Ivor Davies. Under his baton, they provide a song for all Seasons in a thoughtfully compiled, enthusiastically performed collection of English madrigals, lute songs and solos with recorders played by Mike Copley of the Cambridge Buxters. (Plant Life PLR 031). If so-called "authenticity" is missing in the warmly blended, at times over-ripe expression of some of the slower songs, then so is any trace of sterile preciseness in direct, freshly spontaneous singing and some accomplished lute playing by 17-year-old David Williams.

Among all the extravagant duplication of bestsellers in the catalogue, it has nevertheless been a good year for filling in gaps in the recorded repertoire. School record libraries should not overlook five particularly interesting and useful

supplements to their collections. The only generally available coupling of Mozart's Duet for Violin and Viola in Regis and Bruno Pasquier's vital 11M 1052. A useful booklet accompanies the disc, which, delightful in the composition of Mozart's "Haydn" Quartets, written at the same time and recently released in the Melos Quartet (DCC 2740 249, 3 discs).

In the year that sees the completion of the reissue of his Beethoven Sonatas recordings, EMI have also released Arturo Schnabel's 1934 performance, with the Pro Arte Quartet of Schumann's and Dvorak's Piano Quintets. (World Records SH 408). The dryish resonance should not detract the hi-fi-attuned ear from interpretations of illuminating and uncompromising character, an unashamed sentiment, toughened away from sentimentality by a strong, even stubborn sense of purpose and energy. The transfers, from 78s, are virtually noiseless.

As Szymanowski's centenary year approaches, one of the first additions to a pretty sparse catalogue of recorded music by this endlessly challenging and important turn-of-the-century Polish composer has appeared: a very welcome coupling of his two violin concertos. Jerzy Maksymiuk of the Polish Chamber Orchestra here conducts the National Symphony Orchestra of Polish Radio with Konstanty Kulik as soloist in a glowing recording of a performance which captures all the exotic magic



Pandora pondering over the possibilities in her box, one of many illustrations from Christina Probert's Shoes in Vogue, an attractive and fascinating survey of fashionable footwear since 1910.

arts

Regency life
Mrs Hurst Dancing. Watercolours by Diana Sperling. Text by Gordon Mingay. Gollancz £8.50. 0 575 030355 6.

In the period of ease between bewigged Georgian formality and crinolined Victorian pomposity two young ladies recorded the pleasures and hazards of Regency life. They shared a similar background being members of the squirearchy and both seemed unaware of the great European upheavals then taking place. Jane Austen needs no fanfare but Diana Sperling, whose delightful little watercolours form the scenes from Regency life in *Mrs Hurst Dancing* was unknown until its publication.

A cheerful sanity directs the paintings which generally depict activities - dancing, riding, skating, bathing, gardening, even wall-papering - but any of these could go wrong and often did, and Miss Sperling enjoyed capturing these moments in hilarious style.

Bringing Jane Austen's novels to life in visual terms formerly meant showing schoolchildren costume books or fashion plates. *Mrs Hurst Dancing* might have been created to illustrate the life style of the period so exactly does it mirror the events in the books. The only difference is the lack of romantic interest, but this is a record of life and as such it is sheer delight.

Gordon Mingay's concise and lucid introduction gives details of the family's history, and his explanatory notes to each painting help to fill in the contemporary background to this unique and charming book.

Betty Tadman.

In performance

Shakespeare: Richard III. Edited by Julie Hanks. Plays in Performance series. Edited by Jeremy Treglown. Junction Books. £9.95. 0 8623 011 X

Time was when an actor essaying a leading Shakespearean role thought it necessary to consult theatrical tradition in working on the part. What Garrick, Kean, Macready and Irving did the points they made, the business they introduced - was scrutinized, adopted, adapted, used to spark off creative ideas, to resolve difficulties in interpretation and to stage the revolution of 1956 (Osborne et al), and the levelling of the text, changed all that. The neophyte's interpretation of Richard III owed nothing to his illustrious predecessors - why should it?

Nevertheless, actors faced with a complex like Richard III want all the help they can get. And, in the pre-videotape era of conservatism, they (and their directors) will seize upon this excellent edition, applauding the idea behind the whole series: to re-create, with selected detail, Shakespeare's plays in English per-

formance through the ages. They, and all students of Shakespeare, will welcome this compilation of different interpretations of the play by actors from Burbage to John Wood, and adaptations/directors from Colley Cibber to Christopher Morahan.

The lively, well-documented introduction traces the changing character of Richard from Shakespeare's "bad, damned, Vice figure", through Cibber's ranting villain, Garrick's "subtle, calm, political ambition", Kean's "destroying demon", Irving's uncertain mixture of "cynicism and pathetically sublime", to the modern grotesqueries of Olivier and Chikvaldiz (Big Bad Wolf and Napoleonic lord respectively). The annotated text brings to life the great moments of the play as acted, with a wealth of fascinating detail concerning staging, actors' business, directors' insights and critics' assessments. There is a selective table of notable performances from 1593 to 1980. Despite minor errors (Cyril Trenchard was Cecil; Sybil Thorndike, Thorndike). Richard III is an excellent beginning to what promises to be an invaluable series.

John James

Private thoughts on view

British Sculpture in the Twentieth Century Part 2: Symbol and Imagination 1951-1980. Whitechapel Art Gallery, London. until January 24.

In the concluding part of this excellent review the Whitechapel exhibition makes certain things vividly clear: the once public art of sculpture is now the vehicle for almost exclusively private thoughts and feelings, and has transformed itself out of men who commissioned the Queen Victoria Monument which opened white-marbled good manners and walking machine, "Twin Tub with Chair" is insurmountable. Not that there has not been public interest or patronage. In 1953 there

was "The Unknown Political Prisoner" competition but whatever the merits of Louis of Reg Butler's theatrical, watch-towered, winning piece, it, and the submissions of two others on show here, reveal the absence of any collective vocabulary of meaningful forms; Butler's wire-like drawing in space, Hepworth's pierced and polished totems and Padovani's domineering-like game with its suggestion of a scrambled message.

As private as most of this post-war work maybe there is certainly no lack of potent images. Scarcely expecting this second part to disclose a welter of welded and painted steel will be confounded. From the fractured and ferocious abuse of natural forms in the anxious and aggressive work of Chadwick, Meadows and Fink in the fifties to a near submission to natural materials and pro-

cess in the earthbound, ritual ring of Richard Long's splintered strips of slate made this year, the range is enormous.

The implicit confidence of the Constructivist's faith in a built-up, better environment is well represented in the calculated and sometimes coiling pieces of Kenneth Martin and Anthony Hill, whilst the anarchic and amusing fills out Barry Flanagan's "aaling i gulas" standing in Disney-like contrast to Anthony Caro's steely serious "24 Hours" nearby. Round the corner there is even an adult play-pen in the soft-ware gadgetry of the kineticists. If carving and casting like working from the model appear things from the past, no one can leave this exhibition unimpressed by the abundance of invention and effect.

Michael Clarke

Forces of good and evil

Arthur Miller's Collected plays, volume two: The Misfits, After the Fall, Incident at Vichy, The Price, The Creation of the World and Other Business, Playing for Time. Secker and Warburg. £12.00. 0 436 28011 6.

In *Playing for Time*, Arthur Miller's screenplay based on Fania Felenon's experiences in a Nazi death camp, the following exchange takes place: Esther: But we're not responsible for this. Fania: Of course not, nothing here is out fault. All I mean is that we may be innocent, but we have changed. I mean we know a little more about the human race that we didn't know before. And it's not good news.

This is just the latest expression of a theme that has formed the basis of all of Miller's work: the moral responsibility that accompanies the knowledge of good-and-evil, the impossibility of defining one's own innocence or guilt. In his earlier plays (with the exception of *The Crucible*) his protagonists were all characterized by their refusal to take responsibility for their own actions; their tragic downfall was brought about by a confrontation with their suppressed guilt so overwhelming that their only recourse was to kill themselves. But what Miller was really shouting at the, all along, was (to quote *Lolita* in *Incident at Vichy*) "It's not your guilt I want, it's your responsibility".

In the more recent plays collected together in this volume, both the nature and the outcome of this conflict have changed. The family, with its intense resentments and shames, has given way to relationships in social contexts, and the climactic "fatal secret" for which the main character is personally responsible has been largely supplanted by the question of inherited, universal guilt (original sin, or, repeatedly, complicity in "the Holocaust"). Also, these later plays tend to end on a more optimistic note, with the heroes transformed into socially responsible people able to face up to their own complicity in the things they condemn. One hopes this does not ultimately lead to more of the smug self-righteousness that attaches itself to Fania: her moral control when all around are losing theirs is somehow

less forgivable than the mass innocence she predicts will be the world's response when the truth about the death camps is known.

If you're talking about guilt, and in Miller's plays you invariably are, an ideal subject would seem to be original sin. The suitability of this subject also occurred to Miller, but when in 1973 he attempted to tackle it, he produced his least successful play, *The Creation of the World and Other Business*, reprinted in this volume. The tone of the play is of uncontrollable resentment and protest, confused with comedy. Miller's anger is, however, thoroughly understandable. After all, here we see God setting up the whole system of guilt and shame just to make himself indispensable, condemning the human race to spend the rest of its existence begging his forgiveness for something which he made them do. Lucifer (our man on stage) significantly shifts the question of guilt onto God himself: having contrived the whole thing, how much responsibility is he prepared to take for this appalling state of affairs? Is no one safe from Miller's reforming zeal?

It is a pity that his most recent play *The American Clock*, is not included in this collection, as it has not yet been seen in Britain. It deals with the Wall Street Crash, a subject that has flared before in Miller's writings as another example of a mass disaster for which no one was directly accountable and which endowed its victims with feelings of personal guilt and inadequacy. It is too late now for Miller to take up a new line of interest. But he does seem to be getting along nicely with the one he has.

Lynne Truss

Impressions of Paris seen through the eyes of its painters

This delightful 28-minute film captures the charm and beauty of romantic Paris through the eyes of its painters. It contrasts the City as it was, the synthesis of its art, and as it is today, in photographs that itself is essential character.

Available free on loan to bona fide societies and organizations. Apply to: TIME OFF LIMITED, 2a Chester Close, London, SW1. Tel 01 235 8070.

Singing along with Scrooge

Young Epsom Singers,
Ebbsmith Hall, Epsom,
Essex,
Ruckholt Manor School, Leyton.

By the time this appears, quite a number of people will have seen and heard the Young Epsom Singers, albeit in the slightly different guise of Wallace Fields County Middle School, when they took part in the Schools' Prom last month. The new name with the very affirmative acronym serves to sustain operations now that many members have actually moved on from Wallace Fields. That this is no ordinary choir will be obvious to those who saw the Schools' Prom performance - Young Epsom Music Theatre might be more appropriate, if less memorable.

YES mounted its first "production" in Epsom on November 14. It was in fact a variety show of high calibre which seemed to take the mid-Surrey audience - even the parents and friends - pleasantly by surprise. The 80-strong choir and small rhythm section sustained the bulk of the material from memory, often in three or four parts, plus dances, while BBC television's Jonathan Cohen contributed more than a little

by way of piano solos, accompaniments and some audience participation numbers. Perhaps more significantly, he helped generate a style of presentation, spontaneous and informal, which could become the hallmark of the choir's performances.

The choir itself is remarkable for its quality of sound, its ability to negotiate complex close harmony (the average age must be about 13), and above all, its sense of communication: this is a choir that also moves, regroups, dances, acts and smiles. It has, moreover, that rare ability among amateur choirs, to change its tonal quality to suit the material. We heard early music such as "Green grow the holly" and "Strike it up, tabors" in authentic open tones; we heard folk and popular music including "Downtown" and "O happy day" in a warmer, more intimate microphone style, and we had "Gee, Officer Krupke" and "To Life" in convincingly nasal Bronx. For this rather auspicious beginning credit must go to Musical Director, Andrew Scott, whose background in English (not music) must to some extent account for the choir's clarity of delivery and the theatricality of presentation.

Auspicious, too, was Ruckholt Manor School's production of

Ebenezer - certainly not the only musical adaptation of Dickens's *Christmas Carol* to have appeared this year, but very likely the only one to have most of the musical material written and arranged by 13-year-old Andrew Witham, a third year pupil in the school.

With "home-grown" musicals almost commonplace these days, perhaps it was only a matter of time before the pupils themselves got into the act, and indeed the impressive thing about *Ebenezer*, apart from Witham's music (of which more anon), was the degree of control children themselves had over many aspects of the production. They were not merely competently following instructions, so often the problem with amateur theatricals, but clearly had striven to come to terms with the character they plays (not to mention the Dickensian language), and this gave the show a sense of logic and momentum which overcame occasional lapses of audibility and an adaptation (also by a pupil) which did not quite succeed in outlining the story clearly. This was impressionist Dickens.

Let it not be imagined, though, that such pupil-centered activity happens with no initiation or support. Clearly, the organising and inspiring

talents of music teacher Ruth Brandon were behind many aspects of the production, and on the evidence of *Ebenezer*, she and her team have generated a not inconsiderable creative milieu in hardly the most salubrious part of London's East End.

It gained much by being staged in the round, by simple but effective lighting and by scenic London backdrops which spread out of the hall and along the corridors. Mark Mifsud was an appealing, if not very nasty Scrooge, Beverley Hanson was a suitably spine-chilling Marley while many others, including Wayne Fookes and Sharon Barrett as Mrs Cratchit, showed considerable presence in cameo roles. But undoubtedly the music made the production - scored unflinchingly for voices, pairs of recorders, clarinets and violins, plus some "virtuoso" glockenspiel parts, Indian tabla and (ingeniously) electric piano.

Witham, it would not be exaggerating to suggest, has a songwriting talent worthy of Irving Berlin or Stephen Sondheim; Tiny Tim's song, sung with unforgettable charm by Shaun Courtney, already deserves commercial success.

Andrew Peggie

Kilpeck poets

Few anthologies are as firmly based as this one, which contains the re-church of 17 poets to the ancient Kilpeck in Herefordshire, the lusher and printer, Glenn Storling, into a book that puts as much care into delivering the poems as the poets had in writing them.

Illustrations by eight artists accompany poems by Fleur Adcock, Frances Horowitz, Jeff Nuttall, Gael Turnbull, D. M. Thomas, Jonathan Williams and others, with the most recent a strong poem combining description, experience and speculation by Seamus Heaney. He was taken to the church earlier this year by Anne Stevenson, who lives, like the printer, not far from Kilpeck and who also contributes a poem to this celebratory book.

Heaney's poem, like much else here, is the result of his getting hooked on the Sheila-na-gig, a tiny figure on a remarkable corbel table who has been squatting there patiently for hundreds of years, ordinarily ecstatic in origin, shunned, rejected and now rediscovered. Religion, history, psychology, the lot, this book makes a fresh start on it.

D. J. Hart

Available from Five Seasons Press, Madley, Herefordshire GL23 7J, 0256466 33.

Opera

Spirit of Christmas

A Christmas Carol. By Then Musgrave.
Sadler's Wells Theatre.

The Royal Opera's Christmas show, put on at Sadler's Wells Theatre, was the European premiere of an opera based on Dickens's *Christmas Carol* by the Scottish composer Then Musgrave. The intention was obviously to attract a young and lively audience, and there is no doubt that the numerous school parties attending will have had an uncommonly rewarding outing.

A *Christmas Carol* turned out to be very much more than a seasonal entertainment. Anyone familiar with this highly gifted composer's previous operas, most notably *The Voice of Arcturion* and *Man, Queen of Scots*, will have been aware of her instinctive feeling for mystery and the darker side of life. But it was nevertheless a surprise to see and hear just how much Miss Musgrave found in the familiar story.

She has written her own libretto, shaping the story into two acts, and using as much as possible of Dickens's own dialogue. The Spirits of Christmas Past, Present and Future are combined into one role (for help keep the cast down to manageable proportions without compromising Dickens's gallery of types and characters. Tiny Tim and the Cratchit children were a lively, uninhibited bunch - they and the numerous other children in the piece sang and spoke their lines with a gusto rarely experienced in the theatre.

The costumes and quick-change settings created a period atmosphere without the least hint of sentimentality. This is equally true of the music, which makes effective use of a real Christmas carol, "God rest you merry gentlemen", not least as an ironic undertone to Scrooge's repentance monologue. "It's unjust that any child should suffer..." I know of no other score by Miss Musgrave so rich and various in its colouration, so sure in evoking completely different moods for different scenes. Clarinet and cello accompany Belle Fezziwig

in a Gaelic air, then the fiddle joins in for an irresistible Roger de Coverley. The music darkens for Mrs Cratchit's outburst against Scrooge, and increasingly so as Scrooge's own remorse begins to bite. An elegy with a sad and bass drum for the death of Tiny Tim leads into a lament sung by the three women and Bob Cratchit. Once Scrooge has learnt his lesson he slowly begins to dance and the music with him. He arrives at nephew Fred's party laden with presents and in no time at all is joining the amazed company in festive songs around the on-stage square piano. Not "Humbly", but "Floory" for Christmas after all.

The opening-night cast was led by the young American baritone Frederick Burchinall, who created the role of Scrooge at the opera's American premiere two years ago with the Virginia Opera Association. He was well supported by Sandra Dugdale, Eiddwen Harry, Elizabeth Bainbridge, and by Robin Leggate, Philip Gelling, Forbes Robinson.

The actor Philip Locke began the evening as Marley's ghost ending up, no less convincingly as Great-Aunt Emtrude. The London Sinfonietta made light of a non-to-easy score under the baton of Peter Mark, the composer's husband and general director of the Virginia Opera.

All in all a happy Anglo-Scottish-American collaboration. A *Christmas Carol* must rate as the ROH's best Christmas venture to date. One can pretend that this is a piece within the range of amateur groups, but it is a valuable addition to the professional repertoire of operas with seasonal appeal. It will delight the young as a magical piece of story-telling, and the not-so-young as a musical dramatization which broadens and deepens a parable of hope and renewal. A *Christmas Carol* has been recorded on the VOX-MMG label. BBC Radio 3 and Granada TV are both recording the Sadler's Wells production (by David Farrar of Virginia Opera) for future transmission.

Patrick Carnegie

Trinity Arts, a community arts organization in Birmingham, has begun a series of writings by local people. There are plans to publish poems, stories and directly autobiographical material, and so far two elegant, produced little booklets have appeared.

In *Behind Brown Eyes*, the young poet, Parvaz Khan and Munaver Hussain Shah, speak with considerable sadness, but in clear-cut, in-

tensely imagistic language, about this city and about their lives in it. Munaver Shah has the second book, *Atomic Woman*, to himself for the purpose of presenting a more complex sequence in language that mediates rather than spells out.

D. J. Hart

Available from Trinity Arts, Coventry Road, Small Heath, Birmingham B10 6PP each.

Modern art market

The Oxford Companion to Twentieth-Century Art. Edited by Harold Osborne.
Oxford University Press £19.50, 0 19 86119 3.
John Russell.
Thames and Hudson £18.00, 0 500 23355 7, £10.95, 0 500 27244 4.
Concepts of Modern Art. Edited by Nikos Stangos.
Thames and Hudson £3.95, 0 500 20386 2.

Robert Hughes's is a hard act to follow. Not just because his hefty volume *The Shock of the New* is "as seen on television" (though that has hardly hurt it) but because it manages a real narrative sweep in its account of how nineteenth-century art became twentieth-century art, without skimping too much on the - occasionally contradictory - detail, and it is illuminated throughout by the lightings of his wit and the distant thunder of his disapproval. It manages, in a word, to be personal and felt while still doing its duty by historical balance and proportion.

It was perhaps no part of the intention of the authors or compilers of the three new entries in the guide-to-modern-art market that they should function in that way at all. Certainly an encyclopedic work like the new *Oxford Companion*, the signed for the same shelf as the *Companions to Art and to Decorative Art*, could hardly hope to be strongly marked by one personality, even if it were largely or entirely written by one person; the need to marshal such an array of basic facts would inevitably get in the way. In any case, Mr Osborne is here the head of a team, and though we know from *Abstraction and Artifice* in *Twentieth-Century Art* that he has strong and sometimes eccentric ideas of his own, this would hardly seem a suitable place to parade them.

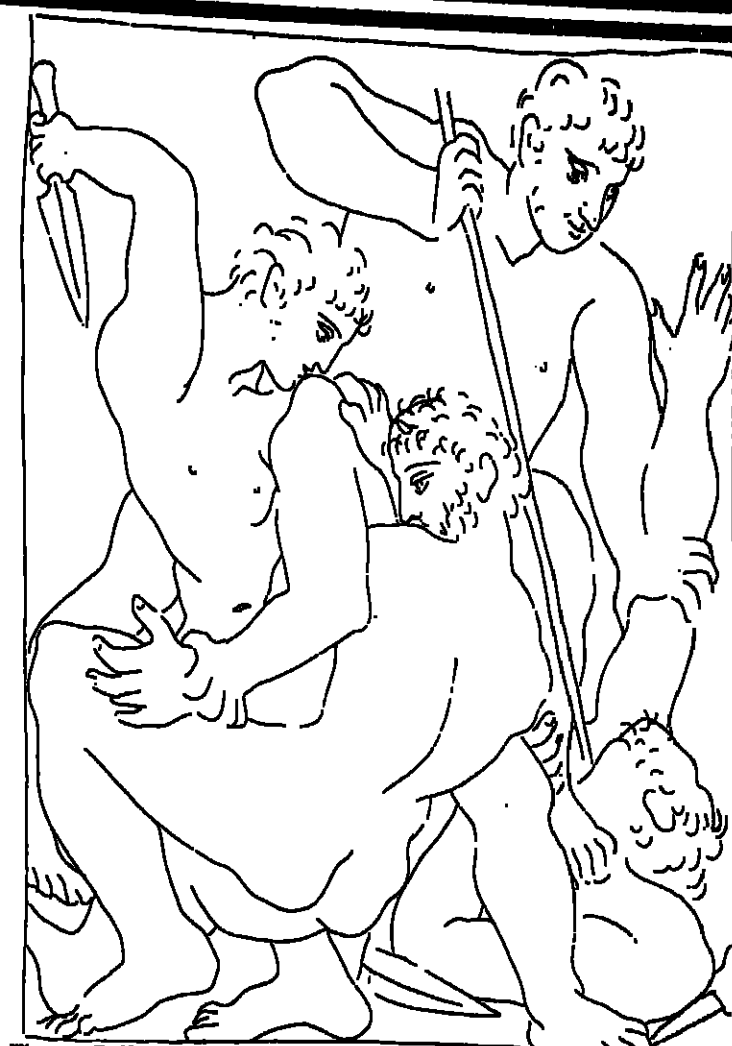
Some eccentricity there is here, but it is mainly to be seen in the interstices, especially in what is and is not included, and the relative amount of space assigned to the principal figures. In his preface Mr Osborne cheerfully assures us that "no attempt has been made to impose consistency for its own sake" (though there is something wrong with consistency; it is a bit like the misleading "accuracy for its own sake") and then notes some people (Munch, for instance) and movements (Poin-

tillism, which is out, while Divisionism is in) that must seem to be short-changed, without telling us why. In the event, the book proves to be as detailed on even quite obscure British artists (English, rather, since modern Scottish painters tend to be ignored) as a cultural chauvinist could wish, decidedly sketchy about recent American and French art, excellent on Scandinavian art, even when (as in the case of the thriving Finnish school of sculptors) it is not at all well-known here, and so on, quite unpredictably.

The word "recent" is obviously a major stumbling-block. The book was conceived around 1970, and the cut-off date for most people and things seems to be mid-seventies. Unfortunately a lot of important developments have occurred, or confirmed their importance, since. The book's sins of omission are particularly noticeable in the area of photorealism (superrealism, hyperrealism of whatever you care to call it). The whole movement gets hardly a look-in, and there is no mention of artists as relatively long-established in this line as Richard Estes or Duane Hanson; it is certainly odd, in 1981, to look up Hanson, Duane, and find only Hanson, Emil (see Nolde) and Hansen, Sine.

The date thing is a problem also for John Russell in his panoramic survey *The Meanings of Modern Art*. It ends with a chapter called "How Good is Modern Art?" (a question he tries manfully but slightly evasively to answer), but might also include the question "How modern is modern art criticism?" Since this book was first conceived as a series of twelve individual monographs, heavy on illustration, for the New York Museum of Modern Art and the Book-of-the-Month Club, and published as such in 1974-75, one could not perhaps expect it, even on revision and consolidation, to come hanging up to date. One might hope, given hopeful references such as these classics of scholarly synthesis as Bertrand Russell's *Our Knowledge of the External World* and Lytton Strachey's *Landmarks in French Literature* in the introduction, that its original episodic nature might have been disguised, though a feeling of stopping and starting and grinding changes of gear remain.

But surely one could confidently expect that a critic of Mr Russell's eminence would be able to adopt a more confident tone (without being



Thomas Bulfinch's retelling of the timeless stories of the Greek and Roman gods is now available in Penguin (£4.95 0 14 005643 2). *Myths of Greece and Rome* compiled by Bryan Holme, with an introduction by Joseph Campbell, is beautifully illustrated with paintings and sculptures. This drawing by Picasso shows the combat of Perseus and Phineus over Andromeda.

pushy) and tell us frankly, as Mr Hughes does, how he reacts to the dry facts of who followed whom and what they thought they were doing. Instead, he seems to be too concerned with modernity in criticism (for its own sake) (as Mr Osborne would say), and so to be constantly looking worriedly over his shoulder in case the climate should change and he be left looking silly for approving this or disapproving of that.

The symposium *Concepts of Modern Art* also originally came out a few years ago (1974 to be precise) as a Penguin. The new version not only improves the quality of illustration, but does take the opportunity of a complete resetting to correct and update, and to substitute two of

the original essays, on Orphism and Minimal Art, with brand-new ones, as well as adding a section on Conceptual Art. Still no photorealism, you see, though here one inspects it in a principled decision (is photorealism regarded as a feeble throw-back rather than a vital new development?) rather than just a piece of awkward timing. However, in general the idea of getting a different expert for each Concept (particularly one who turns on specially to his or her chosen subject) works very well, and though it looks the most daunting of the most useful and illuminating of these three books. Perhaps it could make a good television series too.

John Russell Taylor

books

Debreit's Family Historian. A guide to tracing your ancestry. By Noel Currer-Briggs and Royston Gannier. Debreit/Webb and Bower £9.95, 0 905649 51 6.

Don't be put off by the title: this is a book for all budding historians, biographers and historical novelists. Far from encouraging vanity, the introduction emphasizes the universal brotherhood of mankind, the chapter on family history demonstrates the importance of accurate and painstaking research, and the survey of genealogical theories (with an interesting section on handwriting) shows how the laws of nature apportion looks and intelligence. All the rest is a thorough and immensely practical guide to research. Far too many schoolchildren and students think research means writing a pathetic letter to some organization or newspaper saying "Please send me information about..." Here is a book which describes the proper way to do research, to find out for oneself. Family tradition, printed sources, manuscript collections of every kind, official records historical upheavals - all are described and the reader is told exactly where to find this information and how to use it sensibly. This book is very well arranged, the illustrations are lovely, and the paper and binding are good and tough. No home, or at any rate no library, should be without it.

Bernadette Folliot

Modern England. From the Eighteenth Century to the Present. By R. W. Webb.
George Allen and Unwin.

Professor Webb does not seem much impressed by the present: he's not all that struck on the more distant past either. Although he has expanded his best-selling text book to sketch in the background from 1688 until what he regards as the real stuff of history when George III came to the throne in 1760, revised the period between 1880 and 1914 to take account of the extensive recent recasting of the political history of that period, and rewritten the post 1945 section, he admits that he "grumpily" included appendices on local government reform and an explanation of the old system of English money, "now sunk almost without trace by decimalization".

Juliet Gardiner

Musical hedge-hopping

Roll Over Rock. By Peter Fletcher.
Stainer & Bell Ltd £6.95, 0 85249 576 5.

"The processes of music history," wrote W. D. Allen in 1939, "have been explained in terms of theology, mathematics, biology, mechanics and science." Today he might have added politics and sociology, and from these points of view the historian's emphasis has changed from composer-based, technical analyses, measuring works against certain "fixed" styles - Palestrina counterpoint, classical sonata form, etc. - to where musical style is seen as a social context. Lately, thanks in part to emerging academic respectability for popular and ethnic musics, it has become fashionable to write in what might be called socio-functional (contemporary) society.

In *Roll Over Rock*, Peter Fletcher has plunged into this particular interdisciplinary jungle with a pioneering sense of urgency but with not as much as good compass to help back where I started, having reached the Epilogue and found it had already all been said in the Prologue. The intervening exploration is far too short for its purpose: a survey of Western art music from prehistoric times to the present day, an account of the rise of Afro-American music

and its metamorphoses into jazz and rock, plus expostures of the influence of Eastern aesthetics on the West and the effects of the mass media on music. In less than 170 pages, the exercise scarcely develops beyond a kind of intellectual hedge-hopping - with the unfortunate earth-bound reader still hacking through the undergrowth, trying to respond to 1981 changes in direction.

Presumably one intention was to synthesize an overview of music in contemporary society. What we have, however, is a juxtaposition of its various manifestations - pop, musical, jazz, historical, avant garde, folk, ethnic, etc. - and indeed the author's tendency is to emphasize differences by isolating the roles society apparently creates for the music seems to begin at an essential tribal ritual and gradually assumes more peripheral functions, as ceremonial, ritual, ceremonial adjunct, eventually background distraction; he also notes the emergence of two cultures in Europe: popular and elite. In discussing present day conditions he traces the revitalizing effect of the Afro-American tradition in supplying a more relevant alternative to European popular forms; he similarly observes how art music was rejuvenated by ideas from both the Americas and the East.

Where the study might have developed a kernel would have been in examining how contemporary access

to many kinds of music has made it possible for it to function in not too many different ways, for not two but many different cultures. It is not enough simply to imply a one-to-one relationship between styles and functions, though he hints at the former in one instance: "From a distance, ethnic music and tribal music have charm; in our midst they contain dynamite."

More seriously, Fletcher does not define the scope of his study, nor does he develop a firm point of departure which the reader might consistently relate to. Thus *Roll Over Rock* fails to take into account one essential aspect of any socio-musical discussion: the individual and his aesthetic relationship to the art. This is suggested, for instance, that the eighteenth century symphony functioned ornamentally in European aristocratic society, is to ignore the fact that for many individuals, the music must have had strong aesthetic value also.

By the same token, the fact that people from lower classes may not have heard many symphonies, does not invalidate their potential for appreciating the music. The same is true of people today - our potential for aesthetic involvement in any music is limited only by the strength of the associational barriers which surround it. *Roll Over Rock* may not have done much to reduce these barriers, but at least it has made them abundantly obvious.

Andrew Peggie

Humble treasures

Traditional Buildings of Britain. An Introduction to Vernacular Architecture. By R. W. Brunsell.
Collins £8.95, 0 575 02887 4.

By box and by book Hoskins, Clifton-Taylor and company urge upon us greater awareness of our humbler architectural treasures. All over the land, it seems, verns are at work. Extramural enthusiasts and amateur addicts are crawling up crown-posts and tripping over tape-measures, amazing doers on the lowlier varieties of Englishman's home and passing hastily by anything that smacks of politeness. "Polite" be it noted, is the sneer word for any building rash enough to ignore the dictates of local tradition and follow the foibles of fashion. Stately home and parish church they may despise; but beware if you keep a cruck tucked among your cobwebs lest the verns descend upon you.

Here comes Dr Brunsell, high priest of all the verns, chortling over "the excitement of spotting a two-unit baffle-entry house as something to be compared with that of first sighting a great spotted woodpecker." And so the painstaking plans, diagrams and photographs pile up in local and national repositories, articles and reports surface regularly in every kind of periodical, and devotees shower us with assorted booklets cataloguing the ramshackle remnants they love so well.

Others have written general histories of the English house, or sought

to map its infinite variety. Dr Brunsell is neither historian nor geographer, preferring cold-blooded architectural dissection. *Traditional Buildings* describes briefly types and locations, plans, sections, materials, decorations, dating and regional specialities. Pleasant photographs and hundreds of neat, economical drawings summarize with admirable clarity the patterns and principles of vernacular architecture, apparently in the hope of attracting and stimulating casual readers or perfunctory picture-gazers to pass on to Dr Brunsell's more utilitarian *Illustrated Handbook of Vernacular Architecture*.

That modest, tight-packed reference book has served ten years now in the anorak pocket of every wandering enthusiast. This time round its author bravely resists the temptation to steer us through the intricacies of chambered mullions or butt-puril collar-trusses. He opts instead for brief general essays largely in pictorial form. He finds space to define his subject-matter sensibly, and even to fuss a bit over its disputed frontiers, but little for human background or enriching detail.

This is an attractive book about buildings, though it does little to interpret, discuss, or breathe life and meaning into their structural bones. It will gain fewer recruits for the vern hordes, I suspect, than those admirable local groups with their enthusiastic antics and their fascinating little publications.

Tom Corfe



Children from Dunningford Junior School, Elm Park, with Emmanuel Josiah, Director of the African Arts in Education Project. The project, funded by the Greater London Arts Association and the Development Education Fund of Christian Aid, offers both one-off and linked series of visits to schools, and aims to develop information and teaching materials arising out of their work with teachers and children. Pupils at Dunningford School performed a play portraying life in a Nigerian village at their public festival, which included art, craft and written work resulting from involvement with the project. Further information from Jane Grant, AAE Project, 13 Glenlure Road, London SE3 7SD. Tel. 01-858 8489.

Edwardian Shoreditch and Hoxton, it was in essence another backstage musical, but given point and balance by background research which involved interviews with life-long East-Enders and visits to the crumbling remains of local music halls. Pastiche songs (by Nick Sackman) effectively caught the period flavour, and a large light cast and orchestra clearly revealed in this gutsy re-creation of times gone by.

The cultural highlight of the month was undoubtedly Moliere's *Le Bourgeois Gentilhomme*, presented in French and with J. B. Lully's original music by University College School, Hampstead, and South Hampstead High School. Far from being aridly academic, the whole production (*mise en scene*: Bill Gov-

Hugh David

0575 02887 4

Excavating the past

Roman Britain. By Peter Salway.
Oxford University Press £19.50.
19 821717 X

Reviewing a book with a pedigree such as this has to be quite daunting. The Oxford History of England is probably the most successful of all the Aetolian encyclopaedic histories. More than one of its component volumes may be counted among the classics of historical writing. Salway's book is the successor to *Roman Britain and the English Settlements* by Collingwood and Myers which was volume 1 of the Oxford History. It is numbered 1a in the series.

Collingwood and Myers' volume was highly regarded but suffered more than its companions as the evidence upon which it was based underwent fundamental revision. The literary sources for Roman Britain were and still are fairly meagre but new epigraphic and archaeological data come to light almost daily. Not only, therefore, is the source material subject to the same reassessments as all historical evidence but new information adds new dimensions to old problems, and invokes new problems not previously thought capable of being solved. In this respect Salway's *Roman Britain* is still an interim report on the early history of Britain. With the continuing application of resources to

archaeology and the publication of the results from many outstanding excavations of recent years, it will require constant updating. It is a little upsetting to know that it is already four years since the body of the text was finished. The measure of the speed of work in some fields can be seen in the provision of supplementary notes to many chapters to bring forward crucial work published since 1977.

The natural tendency is to compare Salway with his predecessors' text but, because of the reason outlined already, this is a sterile exercise. Freyre's *Britannia* which first appeared in 1967 has already largely superseded Collingwood and Myers, and it makes a much more interesting contrast. *Britannia* I suspect will not fade away in the face of its new competitor. In many respects the two books cover the same ground in almost identical terms and this may be taken as a mark of confidence in the completeness of their coverage. There are differences though which may appeal to different tastes. Both Freyre and Salway seem equally at ease in using all types of evidence. Freyre though is much more generous in citing the excavations which form the basis for his judgments, though it is not difficult for the expert to work out what is at the back of Salway's theories. The corollary of this is that Salway's text is less en-

cumbered with small details and reads very fluently. In fact Salway's text is a model of clarity and well-reasoned argument. At times it is very difficult to put down. Freyre by contrast is very concentrated and rather terse. Overall it should also be stressed Salway is aiming at a historical narrative and is writing in a way that is compatible with the other Oxford Histories. He does not, however, neglect archaeological material which is not susceptible to this form of presentation and the final third of the book is a topical approach to aspects of settlement, economy, religious life and so on.

I have really only one quibble with *Roman Britain*. The bibliographical essay at the end is adequate, without aiming at completeness, and is probably more interesting and useful than a straightforward listing of books. However, the provision of references to statements in the text is not really adequate for a work of this authoritative nature. It is not very satisfactory for a standard text to have to access to others to provide even partial access to certain types of evidence. However, there is no doubt that in *Roman Britain* we have a worthy alternative to Freyre and a superb addition to the Oxford History which can be enjoyed at all levels of interest, academic or otherwise.

Ian Caruana

With honours

War and Chivalry. By Malcolm Vale.
Duckworth £18.00. 0 7156 1042 2.

Some historians consider - and I would agree - that the close of an era is vastly more interesting than its beginning; that decline and fall and transition fascinate more than does fresh endeavour. Dr Vale's book is an examination of apparent decay - that of the ideals and practice of chivalry - which is the main plank of classic theory, especially as propounded by the great John Huizinga. Dr Vale's work is an extended argument, designed to administer a hefty scholarly counterblast to Huizinga's theory that, in war and chivalry at least, "the late Middle Ages were not so much the prelude to the future (that is, the Renaissance) as an epoch of fading and decay".

Dr Vale examines the fifteenth-century "literature of honour and virtue" and the conduct of the orders of chivalry themselves, and argues that this remarkably interesting transitional period, which, one feels, has far from being in decline in its theory of war - that chivalry proper survives the fifteenth century, and that "secular orders of chivalry offered a means of transposing chivalric ideas into the world of political reality." The *gentilisme* of noble Gascon, with the image of the Virgin adorning his shield, is clearly still alive, and his pious spirit continues: Our Lady is invoked on a Milanese breast-plate of c. 1510: "Mater Dei Memento Mei".

The latter part of the book examines the techniques of war and shows us the changing face of warfare, especially as emanating from the advent of firearms, with a resultant sort of early European arms race: "Death was thus noted out indiscriminately by an unseen hand, which sheltered behind the smoke created by its cowardly weapon (and not only in the fifteenth century, one might add. Would that there were 'some evidence of social prejudice' against the operators of the more deadly weapons of our own day). It is clear, however, that there were elements of continuity, and that the author's conclusion is that the medieval cult of chivalry paved the way to the Renaissance cult of honour and fame. In war, as in literature, 'Renaissance nobles still shared many of the preoccupations of their later medieval predecessors'.

Martyn Wakelin

History in the making

The Story of Craft. By Edward Lucie-Smith.
Phaidon £12.50. 0 7148 2037 7.

Edward Lucie-Smith's ambitious attempt at identifying the role of the craftsman in various societies throughout history goes adrift in the chapter "Craft Today." He compares aspects of the art and crafts revival of the seventies with aspects of the fine-art world. Thus we have conceptual art - anti-jewellery, tapestries and textile art aping minimalist sculpture, and a whole variety of ceramic objects that might or might not be pots. It is unfortunate that having made the parallel between contemporary art and contemporary craft that Lucie-Smith did not go into more detail. And it is a pity that he uses a few rather trite examples such as the work of jeweller Tom Saddington whose none too brilliant idea about extending the logic of wearing jewellery was to encase him in a steel can at the Arnolfini gallery, Bristol. What is Lucie-Smith's view of the new artist-craftsman's role in society? Moreover, and surprisingly, no discussion is made of the government's new role as a patron of artist-craftsmen.

What Lucie-Smith does say about the contemporary craftsman is more of a hint, made via a quotation from another writer, John Houston, "The artist-craftsman reunites elements which had been forced apart six hundred years ago." This is true to an extent and it can be seen from Lucie-Smith's book how, at various stages in the history of craft, the wroughting of artefacts has become

separated from art by being seen as less imaginative, innovative, and intellectual. (This is well illustrated by Lucie-Smith in the chapter "Craft against Art" where the separation of craft from art is revealed by the writings of Sir Joshua Reynolds on the one hand, and Thomas Chippendale on the other.)

Lucie-Smith's project takes one from neolithic Denmark, via the East of Medieval guilds, the Renaissance, William Morris, and the Bauhaus. A lot of idealistic notions are knocked on the head - not the least being how, in many societies, crafts have been organized along semi-industrial or proto-industrial lines. He has a shrewd eye for the economics of crafts, and, apart from some fascinating details on the protectionism practised by the craft guilds, Lucie-Smith provides a lot of information on the subject of patronage. For example, embroidery and embroiderers were once in such great demand that, "In fifteenth century France every household with any pretensions retained the services of at least one professional embroiderer on an annual basis."

Which returns me to the artist-craftsman today. In one respect the suggestion mentioned earlier that the re-emergence of the artist-craftsman reunites elements forced apart 600 years ago could be misleading. Six hundred years ago an embroiderer had a role but who needs and who wants modern embroiderers? Or, less specifically, is the artist-craftsman heading for the same kind of gallery orientated marginalism that afflicts modern fine-artists?

Peter Dormer

Making folks happy

The Dillen, Memories of a Man of Stratford-upon-Avon. Edited by Angela Hewins.
Hamish Hamilton/Elm Tree Books £7.95. 241 10558 7.

I have met a number of people who told me their life story would make a book. Mostly they are wrong. It takes more than an eventful life to make a good story, and even a great yarn vividly recounted doesn't always transpire well into print. *The Dillen* is a remarkable exception. Here is a life story which offers us a fascinating, though often chilling picture of forty years of Victorian and Edwardian England. There is no doubt that the protagonist George Hewins, born in 1878 in Stratford-upon-Avon could tell a marvellous tale but I am inclined to think that Angela Hewins (granddaughter by marriage), who organized and edited the words with such extraordinary skill and sensitivity, should take much of the credit for the fact that as a book, this never flags nor fails.

We are used to accounts of poverty

ty in industrial cities and of the rural poor but Stratford-upon-Avon is not a place one readily associates with pauperism. Yet it was there, as everywhere else, and this book records a vivid picture of that "merged culture" of the very poor that could drop out of the market for casual labour, where charity was equally as unpredictable, and where individual will and ebullience were the only real resource. Of these quantities, as nothing else in life, George Hewins had a fair share and they carry him through from his scrawny beginnings to the point at which this story is brought to a close, when he returns, more than half alive but finally undunted, from the 1914-18 war. His judgment of himself is that although he never could make money, "I could make folks happy" and in the end, it is this warmly human gift which makes it possible to enjoy reading a life-story whose bare bones are deprivation and hard times.

Francesca Greenoak

Delightful impishness

Saki - A Life of Hector Hugh Munro. By A. J. Langguth.
Hamish Hamilton £12.50.
0 241 10678 8.

We ten-year-olds at prep school listened with delight to the tale of Bertha, the girl who earned three medals for obedience, punctuality and good behaviour, only to have her for her. We all agreed with Saki's naughty children that it was the most beautiful, the only beautiful, story we had ever heard.

Saki's stories thrive on the destruction of those who hinder life's natural, and sometimes savage, impulses, and on the delights of secret impishness in slyly proper households. Of course they would appeal to the naughty children in the train, and to all those who have ever undergone prep school, and to Saki himself who, we already know, was brought up by two imperious and hypocritical aunts, whose censoriousness added a thrill to the pleasure of playing games when he should be sleeping

and making the wrong comments to neighbours at tea time.

It should come as a surprise to no one but Mr Langguth that Munro was deeply conservative: this is logical for those who yearn for the days when their emotions, their fears and joys, were made all the more extravagant by the presence of a dominant and unsympathetic power. In his stories, Saki tends to kill the bossy and the organizing, but without them, he must have realized, there would have been no fun. Alas, it is so obvious that herein lies the force behind Saki's fiction and life, and sometimes Saki's choice to ignore it, preferring to pursue Munro's homosexuality a characteristic as important to his art as, say, Lord Clark's propensity to write standing up to his. Though there is no firm evidence at all that Munro ever had an affair with another man, Langguth seems to want it so much that in the end the reader is left more curious about the biographer than about his subject.

Craig Brown

On the high seas

Frank Eggleston on ships and sailing

The Fighting Ship in the Royal Navy. By E. H. B. Archibald.

Blackford £14.95 (two volume boxed set) 0 7137 0492 6 and 0 7137 0551 5.
The Ship - The Revolution in Merchant Shipping. By Dr. E. Corlett.
HMSO £2.95. 0 11 290332 7.
The Ship - Tiller and Whiplash. By Dr. A. McGowan.
HMSO £2.95. 0 11 290313 4.
Fighting Ships. By Hugh Lyon.
Kingfisher £2.95. 0 86272 006 0.
The Sailing Handbook. By John Davies.
Hamlyn £3.50. 0 600 36469 0.

For over a decade Edward Archibald's two-volume history of the Royal Navy's fighting ships has been available in separate volumes. Now both books, accepted as standard works of reference, have been brought together in a specially limited edition of 500 boxed sets.

Sumptuously produced and superbly illustrated with the meticulous drawings of Ray Woodward, the author's authoritative text records the history of British fighting ships from the time of King Alfred's navy to the powerful and complex warships of today.

The first volume, *The Wooden Fighting Ship in the Royal Navy*, summarises British naval events to 1800, describes the development of the battle fleets and explains how, on the introduction of the heavy gun, the shipwrights were forced to redesign ships intended for war.

But in the space of only nine years the wooden capital ship had been replaced by its iron successor in first-line service, and in his second volume, *The Metal Fighting Ship in the Royal Navy*, the author takes the story on to the first so-called "iron-clad", the biggest advance in warship design in the history of naval warfare and, finally to the age of angled-deck aircraft carriers and nuclear-powered submarines.

Mr Archibald is a master of the art of presenting history, albeit naval, as compelling entertainment rather than a forced diet of indigestible stodge. Both volumes have a place in any school library.

No one reading Dr Ewan Corlett's *The Revolution in Merchant Shipping 1850-1950* would disagree with the title chosen for this latest and last of the Ship Series, commissioned and produced jointly by the National Maritime Museum and HMSO.

A revolution there has been, and the aftermath is there for everyone to see, whether it be in the mind-boggling size of today's minotom oil tankers - each holding in its tanks the seeds of a major ecological disaster - or the cruel killing off of the great transatlantic luxury liners by the jet aircraft, or the almost unbelievable decline of such classic ports as Liverpool and London. A fascinating and painstaking, if somewhat sobering, examination of what can happen in the space of a mere 30 years.

Tiller and Whiplash: The Development of the Sailing Ship, 1400-1700 a companion volume in the same series

Through thick and thin

The Craft of Calligraphy. By Dorothy Mahoney.
Pelham Books £7.95 0 7207 1365 X

Perhaps the most influential figure in the popularization of italic script is Alfred Fairbank, founder of the Society of Italic Handwriting. His *Secret Roman Hand* covered some public schools to include italic script in their curriculum, and as a consequence of his later King Penguin on the subject many state schools began to improve their standard of cursive writing.

Marion Richardson subsequently devised a simple version of italic for small children and her instruction cards were widely used, forming a sound basis for progression to the use of an italic nib. Prior to these radical changes handwriting had been based on cursive, a continuous looped lettering, legible if carefully executed but illegible if speed. The word "fluff" is a good example: if written rapidly in cursive it will produce an unreadable tangle. The advantage of italics

is that the breaks in its linkage prevent confusion.

Half of *The Craft of Calligraphy* concerns penmanship both formal and personal. Examples are included to show how each individual produces his own version of the same italic hand. Miss Mahoney was taught calligraphy by Edward Johnston, the first teacher of lettering in England, and her book is historically interesting because of this direct link. She gives a short personal account of his life and continues with descriptions of his teaching methods. There is a carefully chosen section on tools and materials for formal penmanship, and a chapter of instruction on creating handmade books.

Curiously there is no mention of the problems of left-handed calligraphers who either have to use a special pen or dispense with thick and thin strokes. But to those interested in beautiful penmanship the book will provide tuition, and the historical information will make it a useful addition to libraries.

Hetty Tadman.

Britain from all angles

The Country Life Book of the History of Britain. Consultant Editor: Professor Emeritus W. G. V. Balcanquhall.
Country Life Books/Hamlyn £15.00.
0 600 36783 5.

Did you know that there were not less than four Ice Ages? That European land mass until they were severed from it 7,000 years ago? That the first farmers arrived in Britain about 3500 BC? That Stonehenge was constructed over 2,000 BC? That the population in the second century was a little below 6,500,000 at the end of the thirteenth century? That the Black Death in 1349-50 killed more than forty per cent of the people, and the popula-

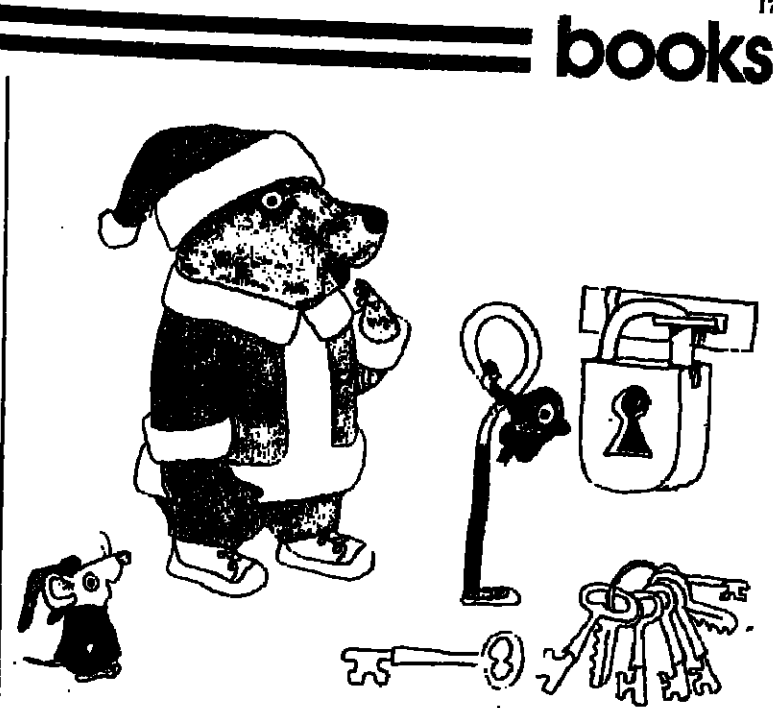
tion had risen to only a little above two million in Tudor times? And did you know that the Duke of Wellington was against railways "because they would encourage the lower classes to move about?"

I've gleaned these and countless other interesting and fascinating pieces of information from this wonderfully encyclopaedic history, which begins before Man arrived in Britain and ends with the marriage of the Prince and Princess of Wales in 1947. It has been written by a team of experienced historians under its consultant editor.

Britain's geography, archaeology, climate, trade, architecture, wars, shipping, scientific revolution, schools and universities, agriculture, and all other aspects of our national life throughout the centuries are succinctly surveyed. Tables of great events and personalities of each period



A Merry-Mouse Christmas ABC, by Patricia Hillman, takes two widely used mice through a seasonal alphabet in sing-song verse. X is for Xmas and, worse, Z is for Z, but it's all pretty enough. There is a companion book: *A Merry Mouse Book of Months*. World's Work £1.95 each.



Lowly Worm is about to save Santa's bacon and prevent world-wide disappointment by unlocking the tool cupboard with his foot! Richard Scarry's Best Christmas Book Ever (Collins £3.50) has a game, the mouse for two carols and plenty of seasonal stories decorated in familiar Scarry fashion.

Children's literature
The good news

Found Children's Bible. By Andrew Knowles.
Found Paperbacks £3.95. 00 625894 8.
The Children's Picture Bible: Stories Jesus Told. 86020 516 9. The Childhood of Jesus. 86020 517 7. The Miracles of Jesus. 86020 518 5. By Christopher Rawson and the Revd R. H. Lloyd.
Usborne £2.99 each.
Religious: A Book of Beliefs. By Myrtle Langley.
Lion Publishing £3.95. 85648 319 2.

Thick and fast they come, more and more and more of them - just like Lewis Carroll's oysters. They, of course, are children's Bibles, the growth area of publishing that is rivalled only by the Archbishop of York's expanding job as a blurb writer. In the last year he has commended the *Octopus Children's Bible*, congratulated the makers of *Ulrichson's Living Stories from the Bible*, and has now puffed the *Found Children's Bible*: "I have enjoyed it and have learnt a lot from it". As he is presumably familiar with the Authorized Version as well, this is high praise.

Based on a Dutch translation, the *Found Children's Bible* is a hefty paperback, illustrated in full colour on every page, and in direct competition with the recent *Lion Children's Bible* available in paperback as the *Puffin Children's Bible*. Earlier this year, I welcomed the latter as being "straight-forward" and "refreshingly unconfusing". By comparison, the new *Found Bible* is wittier and more entertaining. It is not afraid to include "difficult" passages from Revelation, but spends a lot of

time on Genesis. Basically it is a very much more interesting read than the Puffin and the illustrations are more sophisticated. Purists may find it eccentric.

In large format hardbacks from Usborne come selections from the Gospels, complete with Catholic imprimatur and an off-putting blurb from another archbishop who dunnis them with the faint praise that "godparents, uncles and aunts" will be "safe" in giving them as presents. Basically they are upmarket picture-book books and indeed the artwork by Victor Ambros is of a high standard. *The Childhood of Jesus* is the most successful, in that it usefully fills in the gaps in the Gospel narrative by describing life in first century Palestine. Its companion, *The Miracles of Jesus*, is exactly what it says it is; while *Stories Jesus Told* is an anthology of the parables.

Away from the Bible, *Religion: A Book of Beliefs* is a handsome and explicit explanation of the various world faiths, ranging from Shinto, Confucianism and Jainism to Christianity and Islam. Each "spread" presents a variety of beautiful photographs, main articles and explanatory panels illustrating the various sacred stories, customs, beliefs and forms of worship of the faith in question. It concludes with two pages in which the author explains why she is a convinced Christian. Whilst it is obviously right that young people should hear personal confessions and realise that creeds are alive for their adherents, it is a pity Myrtle Langley need not the faith to conclude with a series of statements by adherents of various faiths. As it is, these last two pages devalue what has gone before.

David Self

Best friends all

Domesticated Animals: A History from Early Times. By Juliet Clutton-Brock.
Heinemann £9.95. 434 13950 5.

Judged by its longevity, the most successful economic system operated by man is that of the hunter-gatherer. In it nomadic hunters take various preys on a seasonal basis and gather plant foods as required. At its best there is a surplus of food with a minimum of work. The dog, which as a wolf competed with man the hunter, was the first animal to be taken into man's service, as a partner in the hunt. At this stage of man's development no food supply was directly managed.

About the time of the neolithic revolution when the introduction of crop planting and harvesting occurred, other animals were being domesticated for food. In the Near East those sites with early indications

of agriculture also produce bones of domesticated sheep and goats and, a little later, also cattle and pigs. Man's use of domesticated animals, however, goes further than exploitation for food. Other qualities (power, speed) and resources (hair, horn) are also prized. The man-animal relationship is complex and varied. Some species have become extinct but others (eg the horse) probably owe their survival to man.

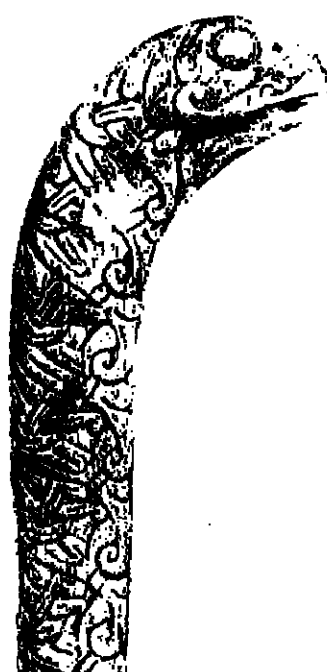
All these aspects of the relationship are covered by *Domesticated Animals*. Each species is described together with more general topics like taxonomy, the signs of domestication, selective breeding, and the qualities needed for successful domestication. The book is clearly written and attractively illustrated. It is an admirable introduction to the subject which explains the issues without fudging the problems.

Ian Caruana

Fred Urquhart

Brutality, imperialism, art

Peter Dormer on the Vikings



Above: a maple wood walking stick and below: a Viking ocean-going cargo ship

The Yorkshire Museum is being gutted and transformed to accommodate *The Vikings in England*, a spectacular exhibition opening on 3 April. The show is accompanied by an excellent book-catalogue (available now), and both book and exhibition illustrate what the Vikings looked like to the English and what England looked like to the colonists – the rulers of a North Sea empire.

Excerpts from the Anglo-Saxon chronicle confirm our assumptions about the Vikings. April 19 in 1012 was a bad day in Canterbury, with the Viking Great Army drunk and holding the archbishop to ransom. He forbade any money to be handed over and was martyred – pelted with bones and ox-heads. But we are given much more than a tally of brutalities, numerous and horrible though these were.

The exhibition pieces together a picture that shows Denmark's experience, as Else Roesdahl writes, "economic, military, technical, social, and cultural innovations." The Danes had their eyes on trade. They had knowledge of the wealth, political organization, and vulnerability of the kingdoms around, and their rapidly growing population was a further incentive for expansion.

The trigger, as David Wilson, one of the book's contributors, remarks, was personal and institutional gain, and the amount of extortion over the decades was colossal. But it is a mistake to see the Vikings as just marauding thugs. They were imperialists. We see in them greed, political energy, and an ability to assimilate what is good from other cultures. At the end of the exhibition we are staring ourselves in the face. England was attractive because it was fairly peaceful, prosperous, and

its agricultural organization was familiar to the Vikings. And the exhibition brings out just how good English craftsmanship was – see, especially, the *Ormside Bowl*, rightly described as an Anglo-Saxon masterpiece of metalwork. What also surprised the Vikings were the stone buildings and sculptures. The Viking colonization gave stone sculpture a new lease of life, and a sculpture industry seems to have flourished.

Richard Bailey, another of the book's contributors, says the reason

for this industry (there are five hundred monuments in Yorkshire alone) are not understood, but he speculates about a "spirit of compromise" between the Christian Church and the settlers (19 April 1012 not withstanding). The Vikings also became lay patrons.

The stone carvings are difficult to appreciate. Without knowing what their function was they seem quaint, naive, and just plain crude in many cases. There are pleasures, of course. The pattern making is sometimes extraordinary and there are delights like the carved muzzled bears on some hog-backed gravestones.

Bailey points out that we are seeing the sculptures half-finished: originally they were painted. Moreover, he dispels the idea that all the masons were just lumpen decorators, and he suggests that in some instances, such as the large cross in Gosforth churchyard, the artist was engaged in theological speculation. The images refer to both Christian and pagan concepts and there appears to have been an attempt at reconciling their meanings.

Another important feature of this exhibition is its presentation of the most recent theories about the Vikings by scholars, historians, and others. For example Olaf Olsen believes that large numbers of people emigrated from Denmark in the wake of the Great Army at the end of the 9th century. He speculates that the immigrants took easily to Christianity and that they passed their new faith to relatives at home (a transition that would explain the ease (compared with Norway and Sweden) with which Denmark went Christian. Other English influences were in architecture, poetry and coinage.

The exhibition's centrepiece will be full-scale reconstruction of a Viking house from the Coppergate dig, York. There will also be a reconstruction of a Viking ship, a giant model of Cnut's church in Winchester, and a wealth of domestic and military artifacts. Viking life is to be presented in the round – or is near as replicas, models and illustrations permit. Some of the jewellery from Denmark is spectacular, illustrated in the book is a fine chain with well-constructed animal heads at each end. The finesse of the drawing and craftsmanship appears time and again in the metal pins, brooches, sword handles, and animal bones – the bones being used by craftsmen to work out trial designs.

Special efforts are being made for school children and their teachers, and as well as a variety of worksheets, there is a programme of visits and talks. Write to The Yorkshire Museum, Museum Gardens, York YO1 2DR (0904 53588). Exhibition ends 30 September.

¹ Book-Catalogue, *The Vikings in England*, £3.50 from the Yorkshire Museum.

Flying start

by Victoria Neumark

London's Flying Start Museum of London, London Wall, London EC2. Tel: 01-600 3699. Tuesday to Saturday 10-6; Sunday 2-6.

Admission 60p adults, 30p children. Special rates, support package, lectures available for school parties. Details from Education Department. Family activities at Christmas.

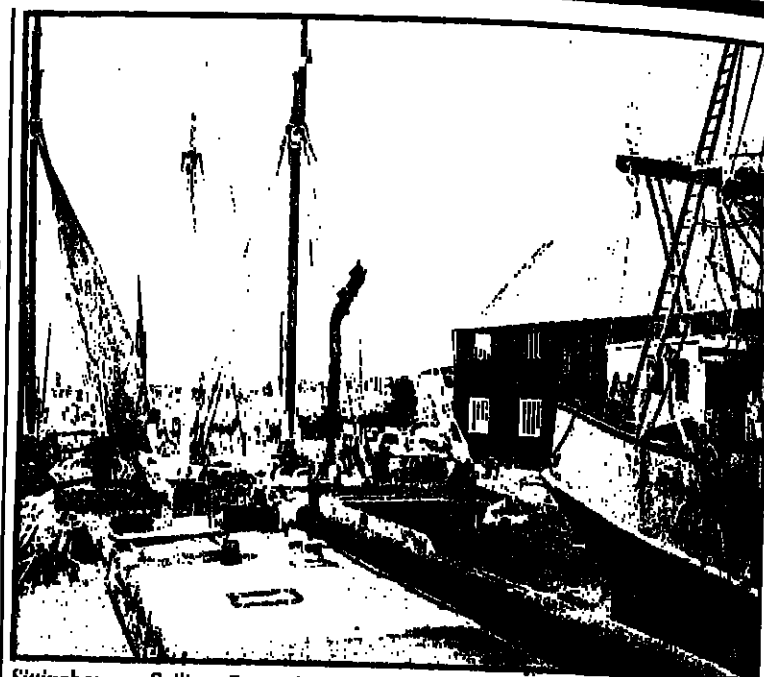
To the sound of trains passing overhead, the visitor to London's Flying Start enters a replica of A. V. Roe's Hackney workshop. From such a cavernous railway arch, lit by gaslight and enthusiasts' excitement, Roe set off in 1909 to become the first British pilot to fly a British machine in British skies. Roe's life spanned hot-air balloons

and jet aircraft, his first craft were built from bicycle parts and brown paper – and yet, to paraphrase Galileo, they flew. The exhibit in the Museum of London's exhilarating new exhibition are focussed round that springtime of aviation when to fly was an end in itself and a brave adventure.

Roe's first airborne craft was a triplane. The exhibition skates over the shifts in thinking which occasioned the shifts of design from balloon to airship to glider to multiplane to monoplane, though it chronicles these changes lovingly with photographs, engravings, models and aeroplane parts. It is an enthusiasts' exhibition: Cayley's discovery of the laws of aerodynamics get less space than the programmes from the Hendon Aerodrome's air shows. It is this enthusiasm and the lively displays in which it issues which ought to make the exhibition popular with junior and secondary school pupils.

From the first days of railway arches and Heath Robinson devices the visitor passes to a mock-up of the Olympia Aero Show where what are now household names displayed their most avant-garde innovations. Gleaming engines replace bicycle wheels; wealthy and eccentric daredevils take over from cranks. Flying became popular. The third section of the exhibition evokes the excitement of the Hendon Aerodrome, where Claude Grahame-White put on his mock battles and offered rides. Two circuits of the aerodrome for two guineas. You had to wrap up warm in your wicker seat, and you needed goggles to see the ground and keep an eye on the roller map, but with that dashing figure the pilot in charge it was as safe as houses.

The exhibition ends on a sombre note. The evolution of the aeroplane into a weapon of war began at the Royal Aircraft Factory at Farnborough.



Sillingbourne Sailing Barge Museum

Seafaring nation

by Gillian Thomas

Over 2000 happenings with a nautical theme have been arranged for the 1982 Maritime England Year. The English Tourist Board is aiming to promote tourism, not only around the coast but inland too with festivals, exhibitions and shows centred on rivers and canals or indeed anywhere which has a maritime connection, however slight.

The main guide to the year is *Maritime England* which lists most of the main events and is also a compendium of permanent maritime resources. Fully illustrated with colour photographs, maps and sketches, it is a 68-page A4 paperback and cost £1.25 (from newsagents, Tourist Information Centres or the E.T.B., Hendon Road, Sunderland).

England is divided into seven geographical sections, with a description of the principal place of interest in each, including museums. The majority are seaside towns, but central England is well represented through all its canals while London boasts 20 places of maritime interest.

There are short informative sections too. Nautical topics include Nelson and the Royal Navy, Brunel and shipbuilding, explorers and safety at sea. In addition to giving addresses and telephone numbers as appropriate in the text, there is a page devoted to lists of tourist boards and publications.

In March a free newspaper *What's On* will also be appearing. This will list all the events throughout the country.

Two series of television programmes with a maritime theme are scheduled to start in April. "The Past Afloat" is an eight-part series on BBC2, each programme featuring a stage in the development of British shipbuilding. Filming has taken place on historic ships that can be visited and an accompanying leaflet gives full details of these. (Available in April from "The Past Afloat" BBC-TV, London W12 8QT, sending a

S.A.E.). There is also a book: BBC Publications, £12.95.

Four plays on ITV, *I Remember Nelson*, depict Nelson's life through the eyes of his wife, Sir William Hamilton, Hardy and an HMS Victory gunner.

Encouraging school children to make the most of school journeys, the Council for Environmental Education is presenting an award for projects with a maritime theme. It is organised in conjunction with British Heritage Tours of Chester who have arranged special programmes to ten cities with maritime connections.

In Plymouth "Intelligent Beachcombing" courses are being run on Drake's Island by Dr David Moreby, Dean of the Faculty of Maritime Studies. The aim is to help children – or adults – find out more about the ecological balance of the seashore. The Marketing Bureau, Royal Building, St Andrews Cross, Plymouth has the details.

Plymouth has joined with Southampton and Sheffield to produce one of several new trails for 1982. Their *Mayflower Trail* traces the origins and movements of the Pilgrim Fathers before they set sail for New England in 1620. Another includes all the Cinque Ports and a nicely illustrated poster/leaflet describes the history of each with maps and details of what to see (free from the South East Tourist Board, Chevill House, 4-6 Monson Road, Tunbridge Wells).

While the list of maritime events is long and varied, ranging from a pageant in Greenwich Park to an exhibition on Goodwin Sands' shipwrecks at the Stock Exchange, none is more significant than the raising from the seabed in the Solent of Henry VIII's warship, the *Mary Rose*.

Already 6,000 objects have been recovered so it is a happy coincidence for the E.T.B. that the ship will finally surface this year.



A. V. Roe after crashing his triplane at Wembley Park in December 1909



Natural Energy: Wind, a photograph from Museum In Focus, an exhibition of photographs taken behind the scenes at the Museum of Natural History London gives glimpses of that backstage world: a world of storage, of cupboards containing 23 million insects, 330,000 rocks, 2 million fish and apparently uncounted millions of dried plants, a world reeking of formalin. Collection and taxonomy, preservation and display are only part of the work of the Natural History Museum, which also undertakes explorations and excavations in the pursuit of its five disciplines of Zoology, Entomology, Botany, Palaeontology and Mineralogy. Tiny peacock fan-worm or extinct archaopteryx, microscopic plants or quartz crystals – they're all here until January 31, 1982.

In the eye of the beholder

Perception

New exhibition in the Hall of Human Biology at the Natural History Museum, Cromwell Road, London SW7. Tel: 01-589 6323. Admission free.

This new exhibition designed with the help of Professor Richard Gregory is supposed to show that there is "far more to perception than meets the eye." It is exclusively limited to visual perception, and thus makes no contribution to an understanding of perception as a whole at all. Numerous gadgets – flash-images for after-effect, optical illusions, distance and colour-judging games – make the rather shallow point that we perceive familiar objects through

visual clues. A continual video programme expands on the same theme. While this is all good fun, teachers could readily set up colour-blind tests, "Mind in the cage" after-images and speed of visual perception tests almost as easily in the classroom.

A highly simplified diagram of the conduction of visual information through the nerve cells to the visual cortex is the only "hard" bit of biological knowledge in the exhibition. All the most interesting questions – for example, what about synthesis of perception, hearing and seeing and smelling together? – are not even mentioned, and even the visual cue theory is not backed up by neurological evidence. A pity, because much in the Hall of Human Biology is both entertaining and instructive.

Victoria Neumark

Everybody's war

by A. E. M. Fenton

A museum that deserves more publicity than it gets is the little I Livey in the Old Kent Road. With no collections of its own, relying solely upon the energy of its two young curators and the generosity of public and private lenders, it mounts temporary exhibitions for schoolchildren on aspects of local life and history. The current exhibition, *Southwark at War*, is neither patronising nor parochial, though the exhibits are often homely, and the careful and copious information rightly refers whenever possible to local matters. These are not the wars of the politicians or the history books but the wars of personal experience, and it is precisely this that gives the exhibition its usefulness and appeal.

However the ordinary people of Southwark may have viewed the outbreak of hostilities in 1914, the Establishment attitude was that war was still more or less glorious. Young men of all classes were accustomed to obey and those whose pride it was to exact obedience did so without grace or diffidence. The prevailing note was jingoistic and sentimental.

Both World Wars saw an improved standard of living for the poor. In Southwark, as elsewhere in 1914, women in their hundreds of thousands took jobs in industry, and doubling their previous average wage of between 9s and 11s a week. At home, danger and privation were minimal. Londoners were exhorted to remain indoors during raids, because of more death and dangerous diseases are caused to the people by raiding and crowding together in shelters. The introduction of voluntary rationing in 1917 sought to restrict the weekly consumption of each adult to 4lb of bread, 2lb of meat and 9lb of sugar.

Materially, then, life was the same for both the civilian population

which, despite the bereavement which it continued to suffer on an unprecedented scale, failed fully to grasp the horrors of trench warfare.

Conscription was introduced almost at the outset in the Second World War and eliminated the overheated responses that had stemmed from the possibility of choice. It left emotional energies free for the serious business of waging war – serious not only because this time it was seen to be a genuine fight for survival, but because from the very beginning the civilian population felt itself to be in the front line. Aerial bombardment and invasion seemed imminent, while the threat of the "green vapour" once so dreaded in the trenches crossed the Channel and necessitated the issue of gas-masks for everybody, including babies.

No longer were the people told that they would be safer indoors in case of raids. They took to the undergrounds, and eventually 13 miles of tunnel provided shelter for some 177,000. On September 7, 1940 the Surrey Commercial Docks were attacked by 300 bombers: later in the war the docks saw the building of the Phoenix sections of the Mulberry harbour. By the end of the war nearly every house in Bermondsey had suffered damage, but so had Buckingham Palace.

The two parts of this exhibition, juxtaposed, tell the story of the spiritual advance of a nation just as the years since 1945 (represented here, of course) tell of its decline. There are free information sheets for the older children and free colouring sheets for the younger, a pilot's tune on request, slides and a commentary, songs, stencils and sound effects for all.

The I Livey Museum, 682 Old Kent Road, "Southwark at War" until March 11, 1982. Open Mondays to Saturday 10-5, admission free. Buses: P 5, 21, 59, 78, 141 and 177.

Variegated fanfare

Andrew Pegg on 'Fanfare for Young Musicians'

Thames TV's unassuming but delightful *Fanfare for Young Musicians* continues to reveal many fine examples of high quality music making among the under-13s. In six preliminary programmes, tucked away on Wednesday afternoons throughout November and December, we heard some 30 small ensembles (eight players, maximum) performing in almost as many varieties of musical style.

The producer deserves credit for refusing to prescribe categories, set pieces or other restrictions which make music competitions easier to judge but much less interesting to observe. How else would it be possible to hear a swing band from Huddersfield, four Scottish bagpipers from Skye and Lochalsh, steel bands from Manchester and Oldham, a choir from Winchester, an electric folk group from Billingshurst, not to mention string trios, chamber groups, brass and woodwind ensembles and dozens of singers and xylophone players?

Nevertheless *Fanfare* is a competition, with elimination rounds,

judges and prize money and this inevitably raises questions about standards, quality and, indirectly, teaching. The judges for this series were horn player Alan Civil, singer Barbara Dickson and cellist Raphael Wallfisch.

Their chief task was to choose from groups to perform again in the seventh and final programme, and from that to select first, second, third and fourth prizewinners. This is a problem which individual judges appear to tackle with remarkable assurance, but about which it seems almost impossible to establish explicit general criteria.

Given the overall competence and performing assurance of nearly all the broadcast groups, it might appear to have been very much the luck of the draw as to which came out on top. But two related points became apparent in time: one was that technical competence in itself was never enough.

The intimate nature of television demands from performers a clear desire to communicate, and confidence in front of the cameras. Not surpris-

ingly, in many cases the musicians had arranged or composed their own music. Some of the more musically ambitious, often tackling the classical repertoire, failed to convince because so much of their interpretations was the work of others.

Fanfare for Young Musicians does appear to have avoided most of the pitfalls surrounding music competitions – especially on television. Performers are treated sensitively and naturally, and the atmosphere is relaxed. For this, thanks must go in some measure to the series presenter, pianist Melvyn Tan who, with the judges, spent some considerable time both on and off air talking with the performers about their music.

It might be said that television's resources are being underexploited with the programme's present format, but it would be easy to reduce performances to the curiosity value of performing seals with a production too slick and fast, and it would be a pity if *Fanfare*'s success on its own terms were to become subject to the grosser commercial demands of viewing ratings.

Linguistics and statistics

Brian Hill on research into the effectiveness of language programmes

This academic year on radio and television there will have been 30 series for use by language teachers or adults teaching themselves. This is roughly the same number as for 1980-81 (34) and for 1979-80 (29) – though the overall number of new, as opposed to repeat, programmes has decreased. This clearly represents a considerable investment of human and financial resources and makes the broadcast media the single most important provider of language teaching/learning material. In one way or another as many as half a million people in schools, colleges and at home are likely to come across BBC or ITV programmes. As tuition fees, travelling costs and publications all increase in cost, the importance of broadcasts, a relatively cheap, easily available medium, is likely to grow.

And yet relatively little is known about the subtle interaction between a learner and radio or television. The effectiveness of the different programme elements in reaching their stated objectives is still largely a matter for inspired guesswork and gut feeling. In order to add some concrete information, the French government and the Goethe Institut are collaborating on a three year research programme located at Brighton Polytechnic.

Previous investigations have thrown some light on the nature of the audiences, the amount of time people are prepared to spend learning languages, their use of support materials. Some information has been gathered on the effectiveness of programmes, particularly in a detailed investigation of "Digame" where learners were tested every few weeks to assess the success of programmes in improving their communicative skills.

There have, however, been three major weaknesses in these investigations. The samples have, of necessity, been selected from amongst committed language learners, as defined by the purchase of a course book. Very little is therefore known about the needs of the population at large and information has come typically from "middle-class, well educated people in the 35-55 age group."

Secondly, where conclusions have been drawn on the programme content and on the effectiveness of different elements, primarily subjective data has been collected. There are likely to be, however, considerable differences between the perceived achievement of respondents and the

actual gains made in such difficult areas as oral fluency, gist comprehension and aural acuity.

A third weakness is that all the research to date – some thirteen investigations – has been post hoc. Where important facts have been established, it has been too late to modify the programmes in any way. This has proved frustrating for the researchers and for the producers who, by the time the data is collected, are usually fairly involved in another project, often quite different.

The present research investigation which hopes to avoid some of these weaknesses is in three stages. The first, which is now nearly completed, has involved the BBC's broadcasting Research Department in defining a representative cross-section of the population, using the same vehicles as for audience surveys of Morecombe and Wise or Dallas. Two types of sample have been set up comprising those adults who have never learned any languages at all, the elusive "pure" beginner, and those who have an intermediate knowledge, defined by CSE or O level success.

Some initial results are that 15 per cent of the adult population, some 19 million people, know no French at all and only 4 per cent, about 1½ million, feel they know a considerable amount. 81 per cent of the adult population have no qualifications in French, though about 18 per cent do have an O level or above.

For German the picture is equally interesting and makes depressing reading for those who feel that Europe's major language should be more widely known. 65 per cent of adults know no German at all and only 4 per cent have a qualification of O level or above.

Information has also emerged on the degree of commitment which producers of language programmes can expect from their prospective learners. When asked if they would be prepared to present to do something to learn or improve their knowledge of French, 74 per cent, representing some 27 million people, stated clearly that they were not, with a similar figure for German (79 per cent). The answers to this question could be interpreted positively, however, since 10 per cent of the population appear to be "definitely" prepared to improve their German.

Another matter, which concerns broadcasters is how effective their publicity is and how many people actually follow language courses.

Here again it is possible to interpret the figures as both depressing and satisfactory. On the one hand three quarters of the population have never seen or heard a language broadcast, on the other nearly seven million people have seen or heard a French programme and about four and a half million have seen or heard a German programme.

Further information which is emerging from this first stage concerns, for example, the use people have made of their language knowledge, in their job or leisure time, details on the balance of need between the four skills, and detailed feedback on preferences for the format, style and production techniques of programmes. Those who have never learned a language are the subject of special focus to ascertain how best the BBC might persuade them to dabble and how, once they are hooked, they can be landed.

The second stage of the investigation uses the information gained in the first surveys, but switches the emphasis to production techniques. Producers have been asked to define the sort of alternatives they face when actually making programmes – the roles of ingredients such as film, presenters, animation techniques, captions, dramatizations, actuality and grammar being analysed in detail.

Short pilot sequences presenting alternatives to learners will then be recorded and tried out with large numbers of the target audience. Some of the testing techniques now will be adopted from the Children's Television Workshop in New York who have concluded numerous studies on production devices in series such as *Sesame Street* and *The Electric Company*.

After refining these pilots in the light of reactions from learners, the third stage of the project envisages the production of full broadcast standard pilots. These in turn will be assessed by learners and the results fed into the new series that are planned for later in the eighties.

In fact, the present three-year cycle of German programmes on radio and television is due to be replaced in October 1983, and that for French in October 1984. There are, therefore, great hopes that the project will be able to make a contribution by increasing the effectiveness of broadcasts and offering a product that will persuade some of the 27 million adults in Britain that they should, or perhaps, more important, that they can learn a language.

Getting their hands on them

How much does the Alexander Technique help student and professional musicians? Jack Dobbs reports from Dartington; photographs by Pete Addis



Jeanne Haahr helps practising musicians with their posture.



Aksel Haahr works with some full-time students at Dartington.

There is a growing recognition of the value of the Alexander Technique for musicians and others involved in the arts. Several professional musical associations recommend its use, and an increasing number of conservatoires include it as a compulsory part of their courses for instrumental and vocal students.

In Britain there is a greater demand for lessons than can be met by the teachers available, and more wish to become teachers than there are places in the approved training courses - all of which have, until a year ago, been city based.

In order to help satisfy this demand for training, and to bring the Alexander Technique into its natural place in education, an experiment is taking place in South Devon, where Jeanne and Aksel Haahr have established an Alexander Technique Training Centre in association with Dartington College of Arts.

For the first time, trainees who wish to receive their training in a rural environment can do so while developing close contacts with students of the arts. The connexion of Jeanne and Aksel Haahr with the college and the Dartington Hall Summer School of Music as visiting teachers has extended over several years, and it was as a result of their experience that they decided to found a new Training Centre for teachers at nearby Totnes.

It opened in September last year with 10 students, another 10 joined this September and by the third year there will be 30 students, with a corresponding increase in members of the teaching staff.

Dartington College with which the centre is associated has three departments for full-time students - music, theatre, art and design, and on its campus a centre for

further education. In addition, it is the home of the Arts Society for the local area, and the Dartington Hall Summer School of Music.

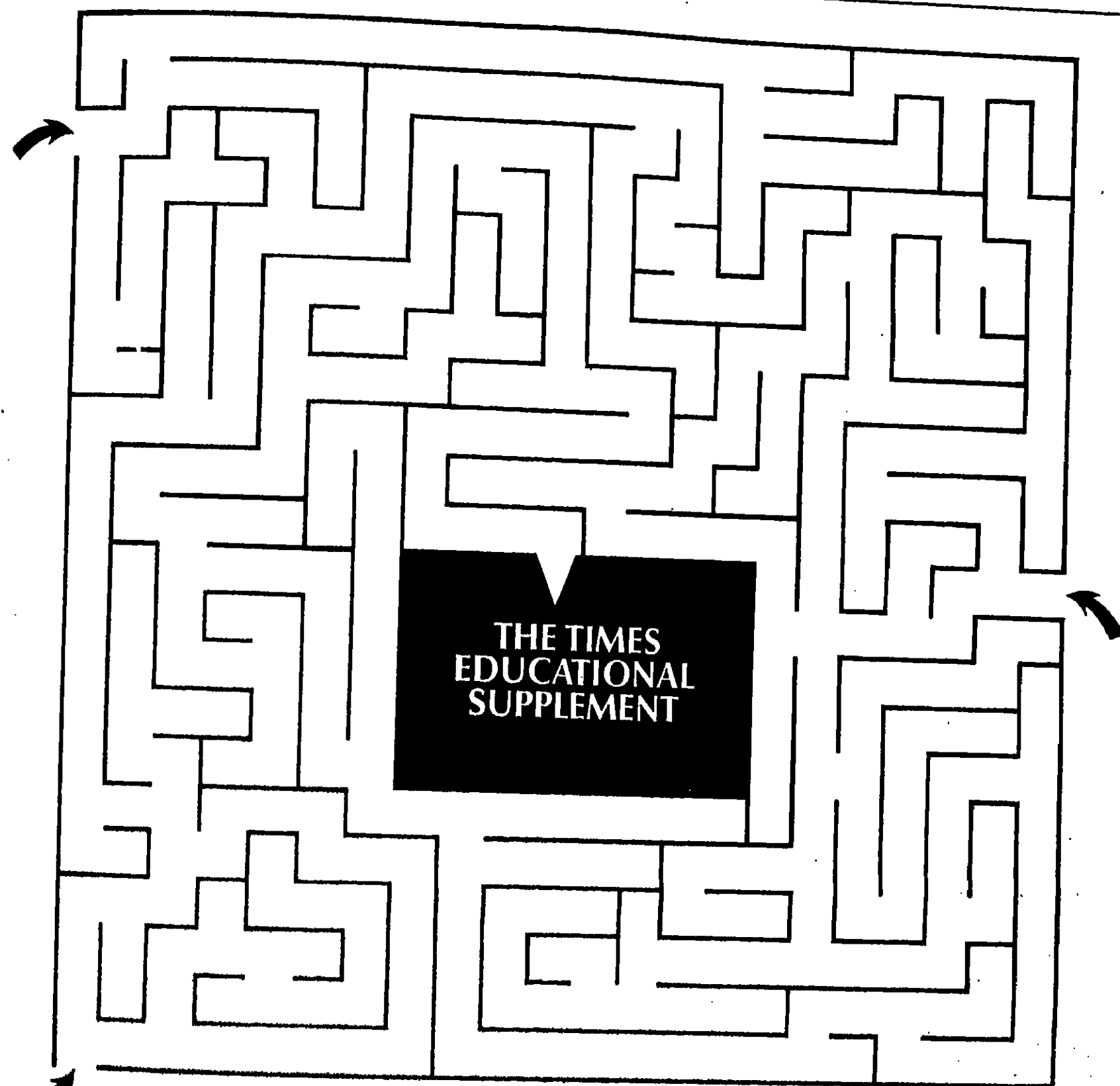
This concentration of arts activities enables the students on the Alexander Training course to come into regular contact with full- and part-time students covering a wide age range. They learn at first-hand the special needs of students of the arts, meeting them at their work, sharing their social life, and observing their movements with critical eyes during rehearsals and performances.

During the third year of their course they will be able to "get their hands" on them in their teaching practice under supervision, and to do so in realistic performance contexts. Until then, college students referred for lessons by their instrumental teachers or their tutors in other areas of study receive them from the staff of the centre.

The change which takes place in the college students is also noticed in their attitude to their studies, and in their relationships: in some cases it has transformed their approach to life.

As a proportion of the trainees on the Alexander course each year are professional musicians, the college music department benefits from their experience and expertise as instrumental teachers. They, in turn, have the opportunity to be involved in the college's varied musical activities, and to attend the weekly recitals and concerts in the beautiful Great Hall of the medieval manor house, the home of the Dartington Hall Trust.

Jack Dobbs is director of musical studies, Dartington College of Arts.



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14-11-81

Christmas Quiz

Impress your friends and superiors with your knowledge of the national educational scene. Many, but not all, of the questions refer to items published in *The TES* during the past year.

Events of 1981: some starters

- 1 Where was the Plowden Conference held?
- 2 Who described SDP policy on the 16-19s as "pure drive"?
- 3 In which Midlands city did a new independent grammar school open in September?
- 4 When are the nuptials for GCE and CSE now scheduled?
- 5 Who was reported to be "a floating voter - sick with floating"?
- 6 Why did Mrs Campbell and Mrs Cosans go to Strasbourg?
- 7 What was the title of *The TES* Information book award winner?
- 8 Why was little Alice Gambier rather lonely?
- 9 Name the desegregated secondary school which opened in Belfast.
- 10 Which film by Peter Watkins caused controversy in Manchester schools?

ew Jobs: which ones went to the following in 1981?

- 1 Gerald Fowler.
- 2 Peter Cornall.
- 3 Geoffrey Holland.
- 4 Geoffrey Elmore.
- 5 Geoffrey Goodall.

11 Which schools do you associate the following?

- 6 The Fat Owl of the Remové.
- 7 Darrell Rivers.
- 8 Ronald Squire's little horrors.
- 9 Stewpot Stewart and Gripper Stebson.
- 10 J.J. Griswold and Anona Ruit.
- 11 Cecil Stonejaw and Frederick Moth.
- 12 Jim Priddleaux.
- 13 H. Rochester Sneath.
- 14 Tomkinson's Schooldays
- 15 Smiffy and Plug.

12 Mnology: What do the following initials stand for?

- 1 SUS.
- 2 CRAC.
- 3 NAPE.
- 4 NFER.
- 5 YOP.

13 School theatricals - live and celluloid. Which one/actress presided over ...

- George (don't do that ...) and Sidney.
- Plectrum, Undermanager and Zob.
- Jenny, Monica, Sandy, and Mary Macgregor - opposite Robert Stephens.
- College House in *If*.
- The Browning Version* at the National Theatre last Christmas.

14 Is alleged/reported to have said the following?

- Barnsley Grammar School did for education what myxomatosis did for rabbits.
- We could probably lop off five universities without any loss at all.
- I was one of the people for whom corporal punishment actually worked.
- The first class at Oxford, where I have examined, is an overrated mark.
- I have lived so long in education now, it's like the progressive barn dance: you keep meeting the same partners.
- I do not think normal educational systems today are all that good, and one hears

various criticisms about comprehensive schools ...

- 42 There are academics who ... draw a full day's pay for a half day's work.
- 43 Academic staff rather enjoy coming to conclusions, but they don't like coming to decisions at all.
- 44 The education of 94 per cent of the nation's children is being allowed to languish and decay.
- 45 The only reason I ever play the game (Space Invaders) is because the extraterrestrial invaders bear an uncanny resemblance to Rhodes Boyson ...

Can you identify the following?



Committees and Reports: Who is reporting, or has reported, on ... ?

- 51 The Schools Council.
- 52 Youth Service Provision in England.
- 53 Education of children from ethnic minorities.
- 54 Special Educational needs.
- 55 The Education of the 16-19s.

With which L.E.A. do you associate the following?

- 56 Tim Brighouse.
- 57 Councillor Agnes Headbanger.
- 58 Fred Rickard.
- 59 Mr Geoffrey Blandly-Smiling.
- 60 John Tomlinson.

Who created the following educational gurus in their novels?

- 61 Paul Pennefeather.
- 62 Paul Jago and Thomas Crawford.
- 63 Philip Swallow and Professor Morris Zapp.
- 64 Howard Kirk.
- 65 Sir Godber Evans.
- 66 Rev. Algernon Harties.
- 67 Mr Turtle and Mr Swabey-Boyns.
- 68 Mr Wackford Squeers.
- 69 Henry Wily.
- 70 Adam Morris and Mike Clode.

The best days of your life? Who is said to have said of their schooldays ... ?

- 71 Our teachers were absolute tyrants ... Their one object was to stuff our brains and turn us into erudite apes like themselves.
- 72 I learned more about history just by going round. I know all about Kleenex factories and all sorts of things.
- 73 A home, a world, a Paradise.
- 74 The beds are hard as iron; it's straw mattresses and bread and water. It's just like prison.
- 75 I found I was unable to answer a single question in the Latin paper. I wrote down the number of the question ... I put a bracket round it ... But thereafter I could not think of anything connected with it that was either relevant or true.

Educational Progressions. Fill in the gaps ...

- 76 1976 - 68 - 67 - 64 - 62 - ?? - ?? - 18 - 07 - 06 - 02.
- 77 M-H-T-R-E-P-F-W-M-S-V-T-B-W-M-C-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-21